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#659 / JUNE 5 - 11, 2009 | FREE  
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# VUEWEEKLY



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PROGRAM INSIDE!

# NEXT FEST

EDMONTON'S EMERGING ARTISTS WANT YOU TO SIT UP AND PAY ATTENTION [ VUE STAFF / 20 ]

FRONT: PEOPLE'S PEDAL / 7

FILM: HOLLYWOOD LIBRARIAN / 47

MUSIC: ISLANDS / 51



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## ON THE COVER



NEXTFEST / 20

"I'd much rather see cultural experiences, artistic experiences, that are responding to the world around us. ... Then, artists are behaving like jesters, like commentators or journalists: they're looking at the world around them and processing it and responding to it." —Steve Piro, artistic director of Nextfest, on what he likes to see when he goes out.

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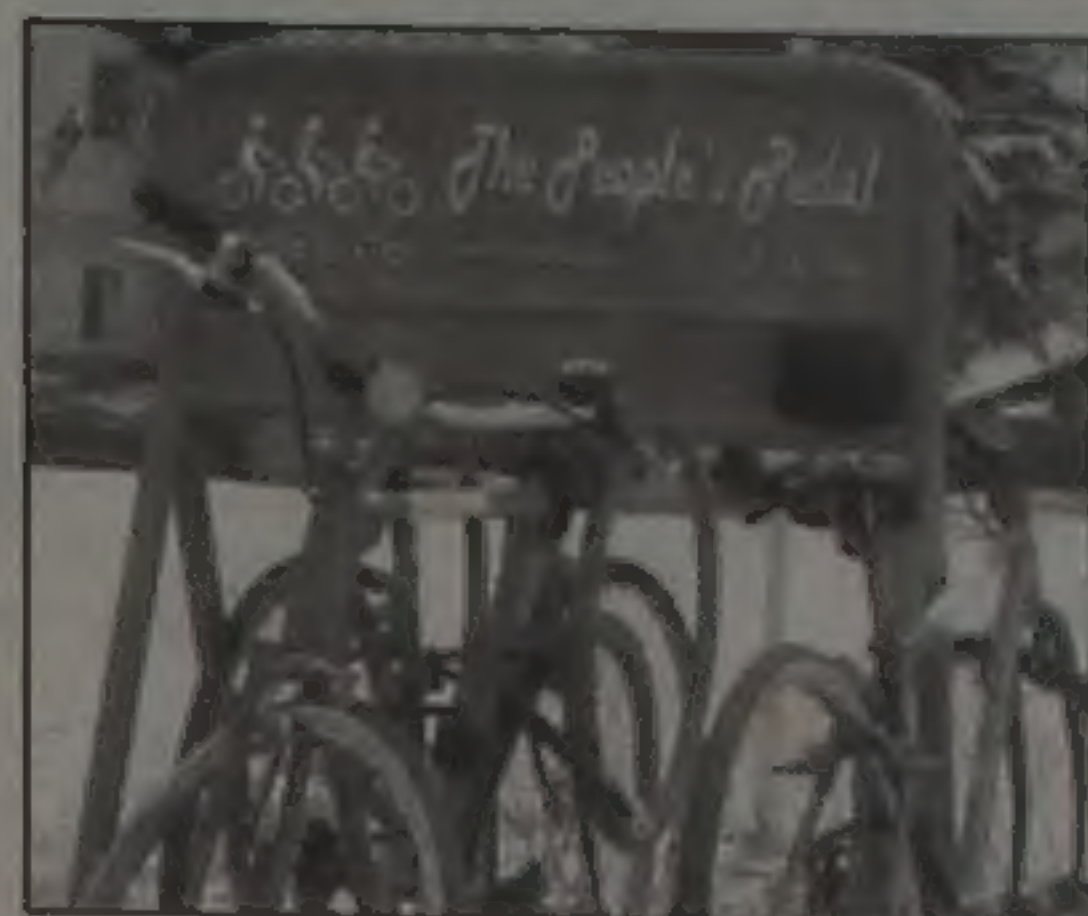
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## FRONT



PEOPLE'S PEDAL / 7

"It's liberating to have the option of using a bike if you work downtown. What if you decide to run errands on your lunch hour? Cycling provides a fast, enjoyable way to get around without contributing to congestion." —Alex Hindle, People's Pedal communications officer, on the advantage of biking downtown.

## FILM



HOLLYWOOD LIBRARIAN / 47

"A documentary about the job of librarian and how it's been distorted in the movies could be the start of something—nursing could use a 90-minute re-examination of how their profession's been dressed down or sexed up for the big screen. Then paramedics, lab scientists, archaeologists ..." —Brian Gibson, critic, on the potential for docs to set the record straight.

## MUSIC



ISLANDS / 51

"I think a lot of us find ourselves languishing in a kind of purgatory sometimes—I do, anyway—and it's just about getting away from that, figuring out how to push yourself out of that coma." —Nick Thorburn, musician, on the catharsis of songwriting.

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## Stelmach deserves a raise?

BRYAN BIRTLES / bryan@vueweekly.com

The anger is still fresh and red hot over Premier Stelmach and his cabinet cronies making the decision—without any public debate, keep in mind—to hand themselves raises fatter than what most people make in a single year. All cabinet ministers, and the Premier, will now make 30 per cent more than they used to—which works out to \$54 000 for ol' Eddie. It's not the way they did it that's the biggest problem—politicians do sneaky things all the time after all, and it's just something the public has come to expect—it's the amount that their base salaries went up, and the revised pay structure that provides hefty new bonuses to Alberta's MLAs.

If the world were perfect then everyone would get a raise every year. After all, it's not as if prices are going to go down any time soon and so it gets hard to keep up with the cost of living if you're still making the same amount of money that you did five years ago. That being said, inflation has not spiralled so far out of control that Stelmach needs 30 per cent more this year than he did last year. And if the cost of living *has* spiralled that far out of control and Stelmach is going hungry because of it, well then he's not a very good Premier, is he?

Furthermore, all MLAs will now be getting bonuses just for attending committees and cabinet meetings. You may remember committees and cabinet meetings as being a regular part of the job of being an MLA. Could you imagine if a bus driver got a bonus every time he or she stopped to pick up a passenger, and then another for every time they let someone off? And every time they used the signal light before they made a turn? And every time they came to work wearing their uniform?

Finally, what has this government done to even deserve the kind of pay raise that makes little Eddie Stelmach the highest paid Premier in the land? Never mind how ineffective they've been at combatting greenhouse gas emissions or working to alleviate the crippling poverty and rising homelessness that have crept up as a consequence of the current "boom," MLAs in Alberta sit only five months out of the year. That's not even half of the year! Meanwhile, every Joe and Jane Sixpack out there gets two weeks off every year—if they're lucky—and last summer were blessed by the Stelmach government with an increase of \$1 per hour to the minimum wage. And they're not getting any bonuses just for doing the job they've been hired to do, either. ▼



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## MAIL LETTERS

### NOTHING TO FEAR IN BILL C-484

I have just read Joyce Arthur's article regarding Bill C-484 ("Bill C-484 poses major threat to abortion rights, women's rights," May 15 - May 21, 2008) and I am confused by her fears. On the one hand, she fears that increasing sentencing for offenders who purposefully attack a pregnant woman with the intention of killing her baby will create a precedent for future cases against women who have an abortion. On the other hand, she clearly states that "the Supreme Court of Canada has decisively ruled in several cases that fetuses are not legal persons." This is certainly contradictory. Is she implying that she distrusts the Supreme Court? Is she not capable of seeing how important a baby is to a woman who has chosen to have the child?

As a mother who has chosen to bear her three children, I find it absurd to think that someone who would attack me to kill the child I had chosen would be only sentenced with assault on me. Just the thought of this injustice makes my blood boil. Let me put it more clearly: if someone should kill my dog to get back at me, there is provision in the Criminal Code to punish them, even if my dog isn't a human being. Why

shouldn't there be special provision to protect a wanted, desired baby? Responsible Canadians should not be afraid to support this bill, which is a step forward in Canadian justice. This bill should not be labeled "anti-abortion," but rather "pro-choice" as it is in the interest of women.

BRITIAN LUSIGNAN

### THANKS FOR INFO ON BILL C-51

Great article by Connie Howard on Bill C-51 ("Bill to limit natural health products worries practitioners and patients," May 15 - May 21, 2008). Thank you so much for keeping the public informed about this questionable bill. As a long time consumer of natural health products, I am very worried about the state of these products should this bill be passed as is and not be re-worked to protect the natural health community and their products.

CORINNE ADAMS

### WRIGHT BACK ATCHA!

To respond to the Ashley Dawn DeCook letter ("Wright wrong on TBTN, Pt 2," Letters, May 15 - May 21, 2008) in response of mine, I see a knee-jerk attack about my complaint against stereotypes. Just because she doesn't agree with me doesn't mean she has the right to twist my words around into overused sexist clichés made against women, as if I am sexist towards women! She is convinced I am a man

when she is not fully aware of my sex! Besides, sex only matters if it's men being labelled, right? I have the gall to call out bigotry and ignorance as I see it, it's an opinion. Men are not rapists, abusers or bad parents as much as many feminists, TBTN and the family violence industry wants to make men out to be. I guess you can not have a rational conversation with irrational people. I highly doubt she would join a march to label mothers as abusive because they hit their kids.

As for as Mary-Jane Belec's letter ("Wright wrong on TBTN," Letters, May 8 - May 14, 2008), it is a very common patronizing, indifferent and hypocritical response when men speak out about men's issues. A question for Mary: if men are also oppressed, what oppressions do they face? Feminism is about equality unless it's somebody "bitching" on behalf of men! I guess men are the problem for men's oppressions so men don't have the right to bitch. I think there are too many people that need to wake up and stand up for both genders.

JAYME WRIGHT

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

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# Power to the People's Pedal, despite roadblocks

MARY CHRISTA O'KEEFE / marychrista@vuenewslkly.com

**W**hy do we need this? What benefit is there when you can just get a bike you can use anytime?" Alex Hindle lets the questions dangle, a contemplation of a world untouched by bike sharing society People's Pedal and its vibrant red rides.

"There are a lot of people who can't afford a good bike," the PP communications officer answers, "Typically, if you can't afford much, you wind up getting a bad bike. Our bikes are good quality, well maintained in street condition."

Hindle makes the case for People's Pedal's relevance to wealthier folk, too. "It's liberating to have the option of using a bike if you work downtown. What if you decide to run errands on your lunch hour? Cycling provides a fast, enjoyable way to get around without contributing to congestion. Or if it's a beautiful day, why not go for a bike ride for the pleasure of it? You don't have to worry about bringing your own bike downtown."

Errands, idylls and climate change are just a few reasons to join People's Pedal. A \$25 fee or four hours volunteer time grants a year's membership and unlimited access to the society's stable of bikes (with the caveat that a user isn't hoarding or abusing the system), it's an ideal program for part-time Edmontonians or visitors, occasional cyclists who don't want to store or maintain their own bikes and unfortunate souls whose own noble steeds have been stolen and are in between rides (or just in mourning).

"There are bike co-ops everywhere from London to Barcelona," Hindle notes. "Paris has a good one, run by a company who won a city contract. But People's Pedal, to my knowledge, is the only one in Canada like this. There are bike 'libraries' or rentals with a central hub, like at the U of A, but in terms of sharing, we're rare. Toronto had a great program, but lack of funding closed them."

**PEOPLE'S PEDAL** WAS established as a non-profit in 2005. Its bikes are bought cheaply or donated, found through police auctions or abandoned in dumpsters, restored and maintained by a friendly volunteer force that welcomes newcomers.

"We have 45 or 50 fully working



**RIDE**

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bikes, and 20 more at various stages of repair," Hindle says. "They're not fancy, but they all have their own character. Some have names and little artwork."

The model's based on convenience, access and community trust—membership entitles you to a code for the lockboxes at the bright red bike rack hubs that dot city centre. You select a bike and grab the key to its particular lock, which you take with you, and you're ready to go.

"Most people understand it's a communal resource," Hindle asserts. "The problems we've had include bikes that have gone missing or been damaged—we don't know exactly what happens. It's inevitable, but not the end of the world."

Last season was marred not by an absence of bikes, but racks. "The city had a contract with a privately owned company that supplied bike racks to the public with advertising

on them," Hindle explains. "They wanted more money and the city wasn't able to reach a deal with them. I'm not sure if it was intentional or something we got in the middle of, but they took back a bunch of racks—our racks too—with no notice. Some had bikes attached. We were down to four racks, lost bikes, didn't know what we'd do or what would happen. It was ugly. It pretty much wrecked last year's season."

(Why our city taxes should subsidize Cowen Graphics' advertising business in public space is for debate.)

Those problems have been resolved for this season. "We have 14 hub racks now, up from eight last year. The city was kind enough to buy racks and donate them to us. They're on city property, but they're ours," Hindle states. "We're negotiating for one on campus, too."

With everything settled, Hindle's in the mood to celebrate. "We're looking forward to this season. Our launch party will be a mini-festival—a picnic in the park, bikes for people to try and free tune-ups." ▽



## Ten years of voicing the voiceless

OMAR MOUALLEM / omar@vuenewslkly.com

**I**n 1998, Mark Cherrington, a Family Court and Youth Justice worker for 15 years, made a phone call to CJSR, hoping someone at the station could help a young offender whose case he was involved in.

"I was working with a hardcore addict [with a \$600 a day habit]," recalls Mark Cherrington. "I asked him what it would take to keep him clean for 90 days, and he said, 'I want to be on the radio.'"

The chance to be heard on city-wide speakers, Cherrington says, "was something that he could wake up to in the morning and give him a high. [A high] other than crack."

The 15-year-old addict became the first-ever host of **Youth Menace**, a radio program produced by Cherrington, but named, hosted and edited by young offenders. This week, Youth Menace, 2004 Royal International Commonwealth Society silver medalist and the only commercial-free program on CJSR, celebrates its 10th year.

The show's motto is "Iron in our fists and ready for war," and any listener of Youth Menace knows how warlike the show can get when you cram a handful of troubled youths into a small, padded cube, and promise not to censor them.

Over the years, Youth Menace has had over 350 guests with a perspective unique to the youth justice system. Although the guests commonly hide their identities with aliases, their stories have always been genuine. Of the past guests, 38 have died, including three sex-trade workers, one of whom was Rachel Quinney, alleged victim of Thomas Svekla.

**FOR DJ DIPLOMAT**, a former drug-addicted woman who spent eight months in the Edmonton Young

**NEWS | CJSR**

Offender Centre (EYOC) for a violent crime, hosting Youth Menace has been a powerful and positive experience.

"It felt like someone cared and they wanted to listen to me," recalls Diplomat. "When a person thinks of a young offender, they think of that punk kid who stole my bike or killed that bum. Nobody thinks highly of us."

Diplomat came on board with Youth Menace in March 2007, when she was 17-years-old. She was still in EYOC when she was approached to host the show by Cherrington and Kids in the Hall, a work-placement program for high-risk youth that has been in partnership with Youth Menace for 10 months.

Kids in the Hall case manager Christina Frantik says Diplomat was chosen in part for her outspokenness. "She puts it on the table and encourages other youths to talk too."

Youth Menace hosts and programers are paid by Kids in the Hall for their work, making them some of the few at CJSR who get a pay cheque for their work. "They make an honest day's pay for an honest day's work," says Cherrington. "The key word is honest. They can make a lot more money flipping a brick of crack, but they're choosing not to."

Last month, DJ Diplomat resigned as host to pursue a career in welding. As for the 15-year-old drug addict that inspired the show, Cherrington says he disappeared from the justice system, which is all that was ever hoped for him. ▽

Youth Menace airs Thursdays at 5 pm on CJSR 88.5 FM

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## Public system the best, but needs some work

HEALTH

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CORRIE HOWARD

health@vancouverweekly.com

We don't know yet whether or not Liepert's well-spun move to a single health authority will pave the way for increased privatization of health services, but it does appear to be dotted with a few rather pinkish, if not red, flags. The shift from locally elected officials working within their communities to centralized business-savvy power, and the fact that the change is only the first phase of plans for major health care overhaul, just may end up pleasing those who continue to argue for increased privatization.

The still-common argument that our system sucks because our doctors leave the country (and that they leave because our system sucks) speaks more to the power of public relations messages than anything, if Dr James Winter, who wrote *Lies the Media Tell Us* knows anything.

For one, if the system's overloaded, it isn't because it's a public one—it's because of our ever-increasing reliance on pharmaceutically based symptom management, which does little to improve health or prevent disease in the long run.

Plus, doctors are returning to Canada to practice in numbers greater than of those leaving in recent years, according to the Canadian Institute for Health Information (CIHI), and as it's logical to assume they're coming back because it's less of a nightmare to practice here than elsewhere, our system doesn't suck quite as much as we're often led to believe.

Canadian doctors make less than those in more private systems, true, but (and this is a big but) they also have lower overhead, smaller staff, fewer insurance hassles and infinitely lower malpractice insurance fees (which can run as high as \$30 000 a month in the US, writes Mel Hurtig in *The Truth About Canada*)—large lawsuits of course being very common in a system where financial devastation so often accompanies illness.

**THE TRUTH IS** that public systems 'still, according to the numbers, deliver more for less. They are, according to both national and international analyses, significantly less expensive than private ones. The reason we're lagging behind Europe on some measures of health is that European countries have systems more public, not less



so, than ours. Our health care spending is 70 per cent public; Sweden's 85, France, Germany and Austria 78, 77 and 76 per cent respectively.

And, to compare our 70 per cent publicly funded system once again with the US's 44 per cent publicly funded system, our health care costs as a percentage of the GDP have been hovering around 10 per cent for the last decade and a half, while in the US they're at 16 per cent and projected to reach 20 per cent by 2016.

Even most American doctors now see advocating for patients as incompatible with a \$2-trillion insurance industry.

We have doctor shortages and wait times in Canada, true, but wait times, as serious as they can be, are objectively still better than no access at all, which is true for the 19 000 Americans who die each year as a direct result of not having insurance.

We used to have a system that was among the very best, and still score much higher than the most privatized system of the industrialized world. Our life

expectancy is longer, our child mortality lower and despite the growing problems that have come with funding cuts and growing dependence on pharmaceuticals, the bottom line is that most Canadians get what they need health-care-wise most of the time—something not even remotely true in the US.

And if we'd ever make the move to respect and integrate naturopathic doctors and herbalists, and begin a serious move away from constant pharmaceutical intervention, we could easily rate at the top again.

Not that the funding cuts delivered to the provinces in the late '90s by the Chretien and Martin governments helped the state of health care or anything, and not that the move was unsullied, given Chretien's familial ties to Andre and Paul Desmarais, Paul being one of Canada's wealthiest men and former president of the Power Corporation of Canada which just happens to control a number of large finance, communications and insurance companies. ▽

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# Cluster bomb treaty not a waste of time—seriously

COMMENT

## DYER STRAIGHT

GWYNNE DYER  
gwynne@vuwweekly.com

The British armed forces clung to their cluster bombs like a baby to its rattle, and some suspected that they were trying to sabotage the treaty on behalf of their American friends (who were not there, of course). But Prime Minister Gordon Brown overruled them, in the end, and Britain was among the hundred countries that agreed to a treaty banning cluster bombs in Dublin on Friday.

Well, it doesn't actually ban all cluster bombs; just the current designs that leave large areas littered with unexploded bomblets that go on killing civilians for years, after they were dropped. Israel dropped some four million bomblets on Lebanon during the last three days of the 2006 war, for

example, and more than 30 people have been killed by them since the war ended.

If someone designed a cluster bomb whose bomblets all exploded reliably on impact, or at least within 48 hours of landing, then it would presumably be legal, since it would mostly kill soldiers. The major producers of cluster bombs—the US, Russia, Israel, China, India and Pakistan—were not even at the Dublin conference, and have no intention of signing the treaty. But it's a start.

This sort of treaty does not really work by legal compulsion. The countries that sign the treaty are legally bound by it, but even for them there is no enforcement mechanism. But by "banning" a particular weapon, the smaller and less militarized countries can exert a real moral pressure on those nations that insist on retaining it.

Cluster bombs would have been quite useful in the environment they were originally designed for, which was industrial-

scale warfare in central Europe or on the Korean peninsula. If they exploded high enough to let the bomblets scatter properly, a few well-placed cluster bombs or shells could destroy dozens of soft-skinned military vehicles and blunt the attack of an entire mechanised infantry battalion.

**BUT THAT KIND OF WAR** never happened, and where cluster bombs have actually been used is in little wars against low-tech opponents: by the US in Cambodia, by Russia in Afghanistan, by the US again in Kosovo and Iraq and by Israel in Lebanon. They are not particularly effective against the sort of targets that are on offer in that kind of war, but what the hell, we have them, let's use them.

Unfortunately, whether by accident or by design, the bomblets have this curious propensity not to go off right away. Between 10 per cent and 40 per cent of the hundreds of bomblets released by the aver-

age cluster bomb or shell fail to detonate on hitting the ground, and lie there until—weeks or months or years later—a farmer drives over it in his tractor, or a kid comes along and picks it up. It is estimated that 40 per cent of the casualties of cluster bombs are not soldiers, but children.

So why do some countries cling to these things, while others are willing to let them go? If you look at the list of the hold-outs, it is mainly the countries that just might, in some remote but dreadful contingency, have to face a mass assault by motorised forces: US forces in Korea, Indian or Pakistani forces in the Punjab, the Israelis against Syria and Russia and China mainly against each other.

None of these contingencies is at all likely to occur, but the rule in military affairs (as in much else) is better safe than sorry. None of these countries signed the 1997 treaty banning anti-personnel land-mines either, and they are not going to give up their clus-

ter bombs. So of what use is the treaty?

More than you might think. Cluster bombs are now stigmatised as immoral and (for most countries) illegal weapons, and governments that do use them will have to pay a high public-relations price. That certainly wouldn't deter those countries if they would make a real difference militarily, but that has not been the case in most instances where they have been used in the past.

What the treaty really does is to shift assumptions so that international public opinion will see a country that uses cluster bombs as being in the wrong. As a result, there will be instances where a country that possesses them decides not to use them. The treaty is not a waste of time. ♣

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

## TOP 10 RINGTONES

- 1) Lollipop Lil Wayne
- 2) Dangerous feat. Akon Kardinal Offishall
- 3) Love In This Club feat Young Jeezy Usher
- 4) Like Me Brilicious
- 5) Take A Bow Rihanna
- 6) Bleeding Love Leona Lewis
- 7) Violet Hill Coldplay
- 8) Don't Call Me Baby Kreesha Turner
- 9) Shake It Metro Station
- 10) I Kissed A Girl Katy Perry

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## NAFTA's proportionality clause has the Alberta Government violating its own legislation

RICARDO ACUÑA / [ualberta.ca/parkland](http://ualberta.ca/parkland)

Sometimes when you embark on a public policy research project, you make alarming discoveries along the way.

This was exactly the case with the Parkland Institute's new report, released last week, entitled "Over a Barrel: Exiting from NAFTA's Proportionality Clause." The report's authors, Gordon Laxer from the U of A and John Dillon from KAIROS, set out to take a close look at the proportionality clause in NAFTA.

This obscure-sounding clause essentially states that, when it comes to energy, no Canadian government can take any action which would reduce the proportion of our total energy supply which we make available to the United States from the average proportion over the last 36 months.

In other words, if over the last 36 months we have exported just under 50 per cent of our available oil (including domestic production and imports) to the United States—and we have—then no government in Canada can do anything which would result in us making less than two thirds of our total oil supply available to the US.

The ultimate finding of the report is that this clause seriously jeopardizes our own energy security in this country, and severely hampers our government's ability to set



our own energy policies. In other words, because we have signed on to the proportionality clause, we are now legally bound to prioritize the energy needs of the United States over our own.

For example, if a natural disaster were to hit eastern Canada tomorrow, our government could not say that we will cut oil or gas exports to the US by 10 per cent in order to increase the oil and gas available for disaster relief in Canada. Under NAFTA, the U.S. would be able to invoke the proportionality clause under these circumstances, and our government would essentially be forced to continue export-

ing at the same level as before.

Dillon and Laxer looked at three different scenarios under which the proportionality clause could be invoked by the United States. These included cutting oil production by 10 per cent as part of an environmental conservation program, prioritizing natural gas for domestic value-added production and government policy to replace energy imports with domestic production. In all three scenarios, the impact of the proportionality clause would be the same—shortfalls in energy supply in Canada as a result of mandated exports south of the border.

Both Barack Obama and Hillary Clinton, as part of their campaigns for the Democratic presidential nomination, have recently promised that, as president, they would either renegotiate NAFTA or scrap it altogether. The Parkland report ultimately argues that this posturing provides an important opening for Canada to move now to either get an exemption to the proportionality clause, like Mexico does, or to just give our six months notice and pull out of the agreement.

AS I SAID ABOVE, however, sometimes in the process of reaching your final findings and conclusion you can find surprising and alarming information. As Dillon and Laxer

explored current domestic demand, production and export levels for natural gas, they uncovered that Alberta still has a natural resources preservation act on the books.

In 1951, Alberta's Socred government passed a law mandating that Alberta must have 30 years proven supply of natural gas before any could be exported to the rest of Canada, and that none could be exported out of the country until all of Canada's natural gas needs were met.

But when the Canada-US Free Trade Agreement introduced proportionality in 1989, Alberta did not scrap this law. The simply reduced the proven supply requirement to 15 years before any could leave the province. Laxer and Dillon found that the Alberta Gas Resources Preservation Act is actually still in effect, and that it explicitly states that "exports of gas from Alberta are only permitted if the gas to be removed is surplus to the needs of Alberta's core consumers for the next 15 years."

The problem arises with the fact that today Alberta only has about 8 years of established reserves of natural gas. The government inflates this number by including "undiscovered reserves" in its calculation, but Alberta is clearly violating both the spirit and the intent of its own legislation. In order to get its established reserves back up to the 15-year mandated level, Alberta would have

to move almost immediately to phase out natural gas use in the tar sands and cut off exports to the US. The latter, of course, would undoubtedly result in the US invoking the proportionality clause and stopping the Alberta government from acting in line with its own legislation and the needs of its citizens. In other words, in this instance, NAFTA would directly give the US government the power to wipe an established law of the Alberta legislature from the books.

It's time our provincial government stopped looking the other way, and actually enforced its own legislation—legislation put in place by former governments who understood that Alberta can be a cold place and that its people need some guarantee that their energy needs will be provided for. And if following its own legislation means violating NAFTA, then it is incumbent upon the government of Alberta to put pressure on our federal government to either get out of proportionality, or get out of the agreement as a whole. The longer we wait, the more we risk watching our natural gas flow by us on its way to the US while we freeze in the dark. ▽

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.



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## Eco-Solar Home Tour offers different kind of show homes

MARY CHRISTA D KEEFE / marychrista@vuweekly.com

"It's all about peer leadership," offers Gordon Howell. "People want information about this. There's a huge hunger out there for it. People are tired of waiting for the government and companies to give them real information. They mistrust the marketing hype and lip service to being good corporate citizens, seeing government and companies not doing much to make that commitment real."

NEWS

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That Howell's fighting words are delivered by his precise, gentlemanly diction in a matter-of-fact tone makes them all the more powerful. The engineer spent years championing envi-

ronmental responsibility and energy efficiency before those terms entered the casual lexicon, and he's not about to tolerate their misuse in greenwashing campaigns.

Howell's a founder of the **Eco-Solar Home Tour**, a pragmatic non-profit event that demystifies approaches and products aimed at the home or building market (an early

CONTINUES ON PAGE 14

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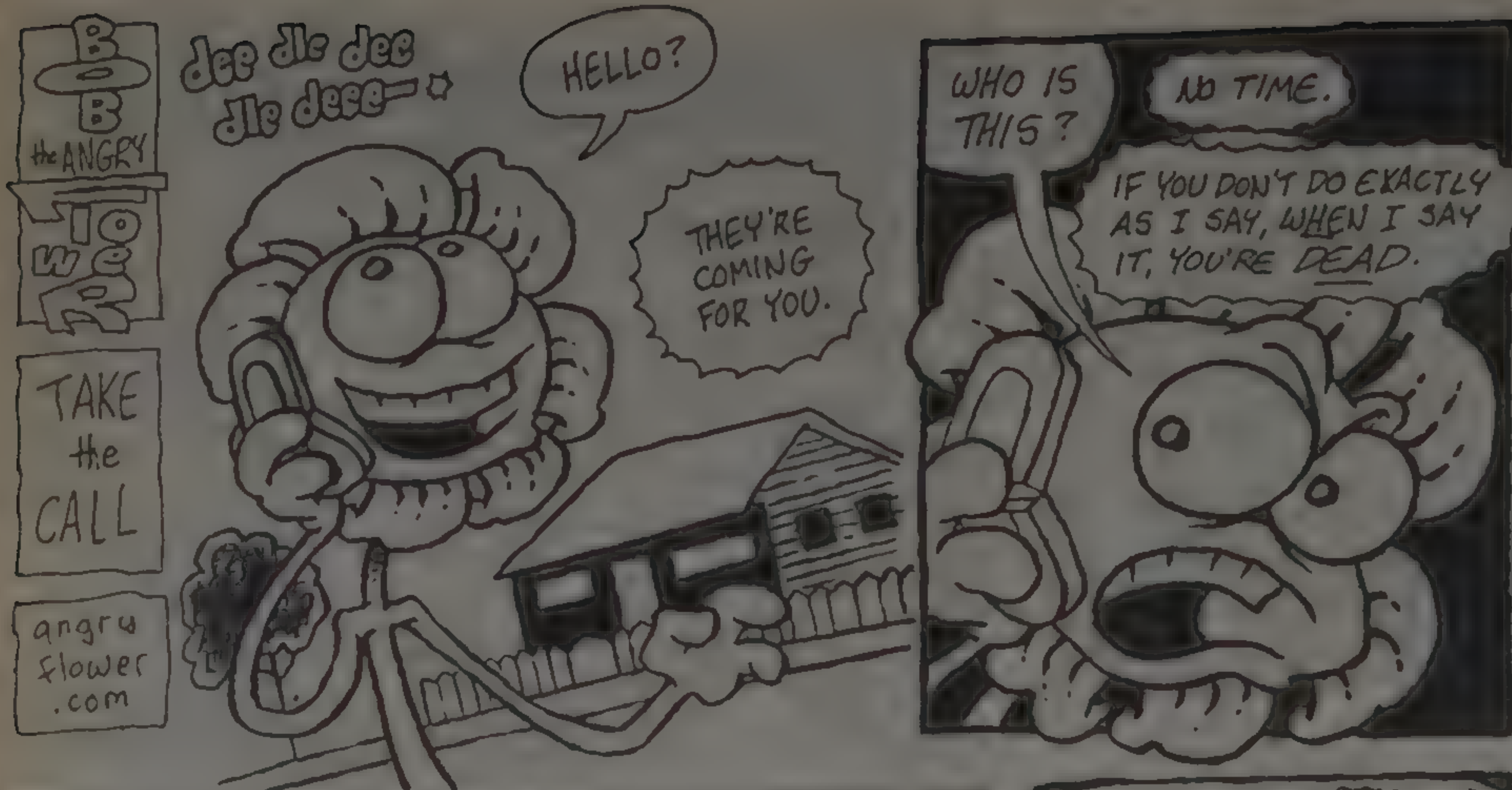
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## The return of Goooooooooal!

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BRIAN GIBSON  
goal@vuwweekly.com

BRIAN GIBSON / brian@vuwweekly.com

It's been two years since François Zolan and I brought you predictions, recaps, and trivia straight from the goal's mouth, plus game-watching reports from our soccer-mad city's fan-filled cafés, clubs and bars. (This column is dedicated to Monsieur Zolan, who's gone to that bigger, more beautiful football pitch in the sky.)

Now, as your lone striker up front on these pages, I'll bring you the overseas action and local reaction from Euro 2008 (Jun 7 - 29). It's co-hosted by "neutral" Switzerland and pretend-we're-peaceful Austria. The slogan's poor—organizers ignored my suggestion, "Euro is Stronger than the Dollar!" and went with "Expect Emotions," a motto that immediately aroused the emotions of boredom and disinterest. The mascots have bad stripper names—Trix and Flix—and the official ball is the Adidas Europass, which sounds like a ticket you can use on those clock-perfect Swiss trains. (At least there's no bad pun on Austria's super-cafinated drink export—anyone for a "Red Ball"?)

This edition features a contentious new playoff format, with the two qualifying squads in each of Groups A and B, and Groups C and D, staying on their sides of the bracket until the final. And with Group C, Euro 2008 boasts the second-worst Group of Death in soccer history. (The worst? 1982 World Cup, Group C: Argentina, Brazil, Italy, with only one advancing. Paolo Rossi's Italian 11 went on to win it all.)

Let's kick off with predictions:

**GROUP A: SWITZERLAND, CZECH REPUBLIC, PORTUGAL, TURKEY**

Switzerland will bank on their home crowd advantage, but I'm backing Portugal and Turkey. Whether you love his dippy-deking or hate his complaining, Cristiano Ronaldo was the best in Europe this past season and will lead the

Seleção to the playoffs, where it scrapes through despite a top in the group. I'm declaring Croatia the aging team that fell just short in Euro 2004. 1 Portugal 2 Turkey

**GROUP B: AUSTRIA, CROATIA, GERMANY, POLAND**

The battles here will leave inexperienced host Austria high and dry in the Alps and the Eliminated. Poland needs to beat arch-rival Germany to have a chance. In the World Cup finalists to go far, Michael Ballack has to be a Berlin Wall. Croatia, without their top scorer, but midfielder Luka Modric will take them through. Germany 2 Croatia

**GROUP C: NETHERLANDS, ITALY, ROMANIA, FRANCE**

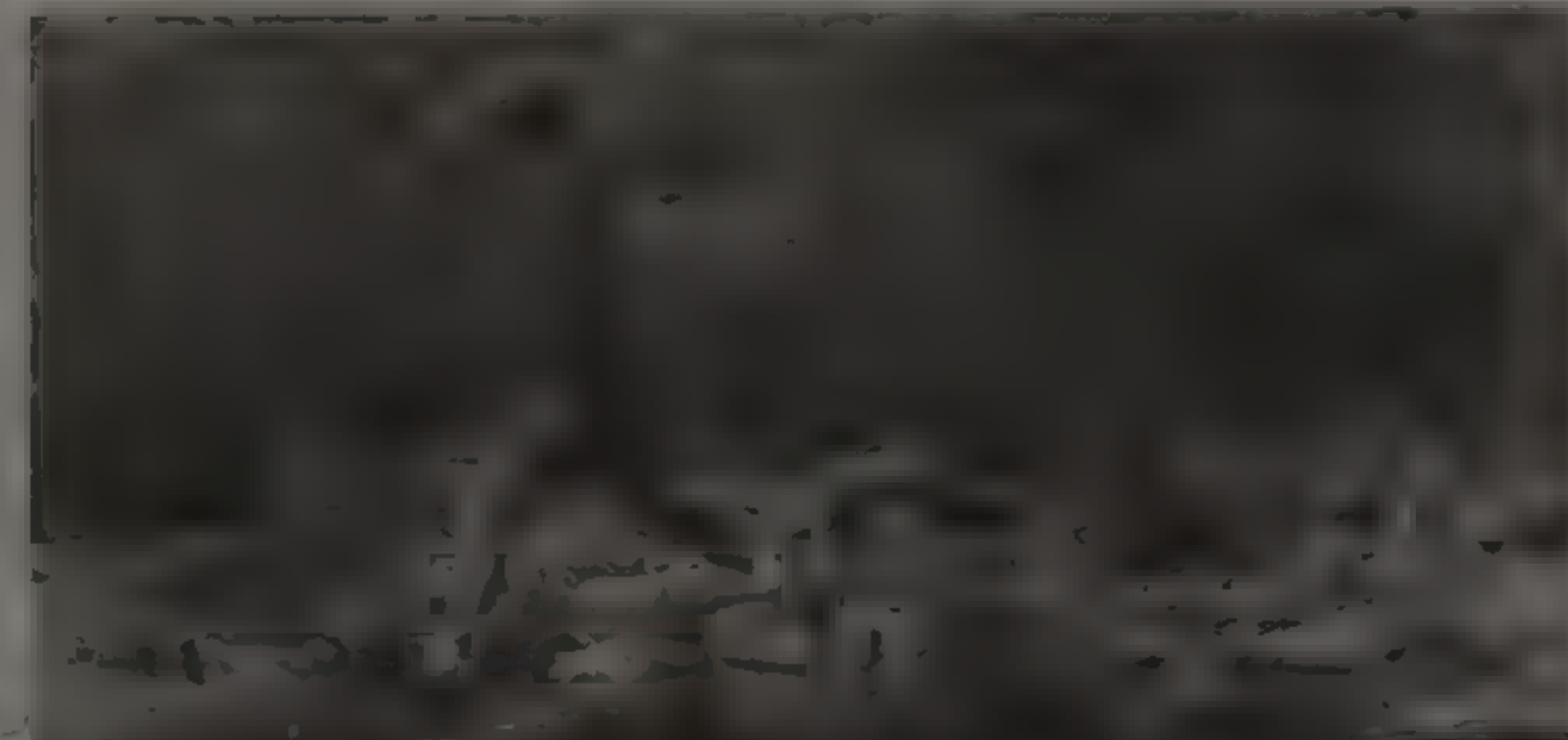
C is for Carnage—this group of Four Horsemen features three past champions plus Romania, a young team with an impressive record coming in. In the first game, Romania, who beat the Dutch in qualifying, can tip the balance if they beat France (with Thierry Henry past his prime). If the Azzurri play the offensive style that saw them go to and win the World Cup final two years ago, Italy should avoid getting the boot and may even go on to win the whole thing. One out of whichever deadly duo survives this bloodbath-on-grass should be the last squad standing at tournament's end. Italy/France 2 Romania

**GROUP D: GREECE, SWEDEN, SPAIN, RUSSIA**

Defending (and defensive) champion Greece will have their boots full repeating, but they'll likely get out of the group—they had the best qualifying record of all teams. The crucial showdown's in Week 2. Look for the always erratic Spanish side to squeak past Sweden, especially if Fernando Torres can be the toro up front and fellow striker David Villa brings the house down. The unseeded Russians will step out early. 1 Spain 2 Greece/Sweden

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# Worker safety? What about the fate of the world?

## INFINITE LIVES

by [illegible] [www.vancouverweekly.com](http://www.vancouverweekly.com)

Sometimes you just can't say "no" when a little cash gig comes along, so I've been up in the city the last few days, hauling sofas and coffee tables for a company that specializes in moving (and furniture and decorator knickknacks to semi-rich Calgarian dreamhomes. It's really cut into my gaming time, unless you count the application of my old-school *Tetris* skills to the problem of loading the truck.

"Good thing I've got these old-school *Tetris* skills," I said to my driver as I slid a box containing a 'Tuscan' floor lamp neatly into the space created between a hideous tapestry-upholstered loveseat and an ungainly armoire weighing about

A suspicious glance in reply: "What?"

"Nothing; forget it." Note to self: *Tetris* jokes get no mileage with 60-year-old retired farmers.

Hauling the junk into the houses, I catch occasional glimpses of upper-middle teenage leisure culture poking up through the wall-to-wall faux-luxe showhome style: a *Rock Band* rig huddled behind a leather sectional, a 360 and its attendant stack of green boxes lurking behind the glass of an antique-finish media centre, a *Halo 3* poster on a closed basement door, right below the KEEP OUT sign.

I have to admit to a little bit of jealousy when I see these stacks and stacks of games lying around, not gathering dust—the housekeeping service sees to that—but still with that neglected air, a dozen DS titles in a little girl's room, piled up under her collection of 7th Place, 8th Place and Participant equestrian ribbons. As a games writer I get my share of goods off the PR gravy train, but it's all here to go, dumped into the constant churn of trade-in, trade-

in, trade-in; an actual collection, a games library, just isn't possible. Little punks don't know how lucky they got it.

**MEANWHILE**, back at the skeleton-staffed warehouse, there's a lone gamer guy. I know this because the manager, when he found out what I do for a living when I'm not straining my geek-weak back under the terrible weight of hide-a-beds, shouted across the floor: "Hey, Tyler! Now you've got someone to talk about *BioShock* with!"

Seems Tyler's been regaling the warehouse with tales of his daring adventures in the leaking, mutant-choked ruins of Andrew Ryan's undersea Objectivist utopia daily—and for the non-gamers working there, this must have been about as interesting as if he'd been telling them all about his fuckin' dreams. Game anecdotes simply don't survive the transition to square conversation.

"You played *BioShock*, man?" Tyler is avid; I can see in his eyes that his days

are spent aching for the moment he can drop his box cutter and pick up the control pad. "Man, that shit is fucked up!"

That shit is, indeed, fucked up, a deep satire on society, morality and the illusion of choice in videogames and in life that also happens to be one of the tightest, lushest, most atmospheric and best art-directed first-person shooters ever made. Like most people who take, or imagine they take, a more "intellectual" approach to this exciting new medium of videogames, I generally take any opportunity to discuss *BioShock* as an opportunity to wank on a bit about its great significance, the statement it makes, the challenge it presents (and/or insults it spits) at the unconscious assumptions of mainstream game design.

... but here, I couldn't. The floor of a furniture warehouse, bullshitting with some eager young Tyler, is no place to get all high-brow meta. Like *Zelig*, I absorbed my environment: "Yeah, no kidding ... did you get that shit where you can, like, shoot bees

from your hands? That shit's fucking wicked." After figuring out where he was in the game—"I just got past that shit with all the plants? That shit was *seriously* fucked up."—I knew he had yet to come to the game's critical encounter. "Dude, if you think shit's fucked up now ..."

All through the next day's deliveries, I looked forward to getting back and checking Tyler's reaction to that part when you [SPOILER REMOVED] and find out that every time [SPOILER REMOVED] you were actually [SPOILER REMOVED]. But there was no Tyler at the warehouse, just a brand-new memo on the bulletin board: "Effective immediately, all employees are to provide and wear STEEL-TOED FOOTWEAR."

First thing that morning, Tyler'd somehow managed to back a pallet-jack over his foot and had taken the day off. I smiled to myself. Bag of ice, box of beer and *BioShock* ... not a bad way to blow off a slow Friday. ▽

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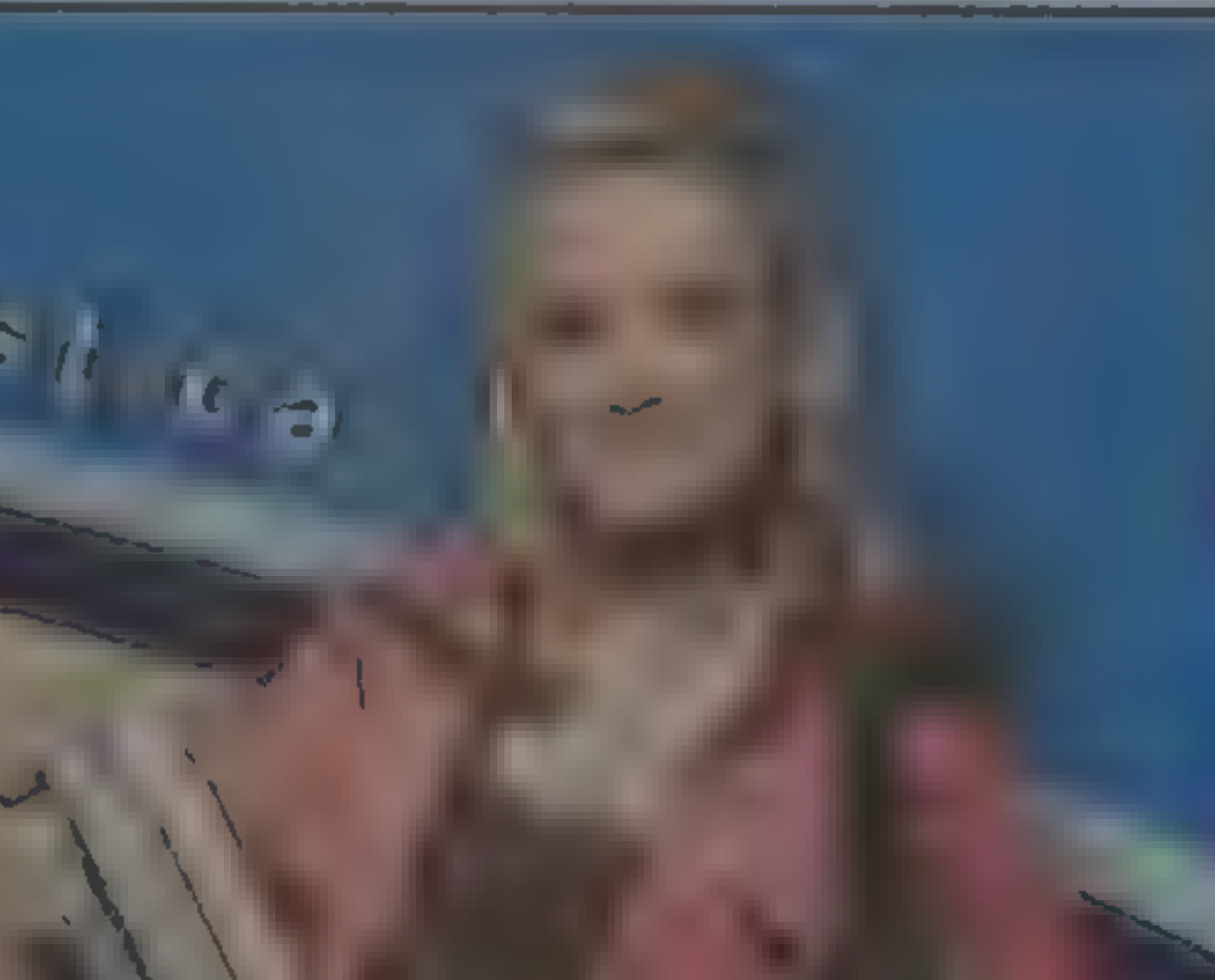
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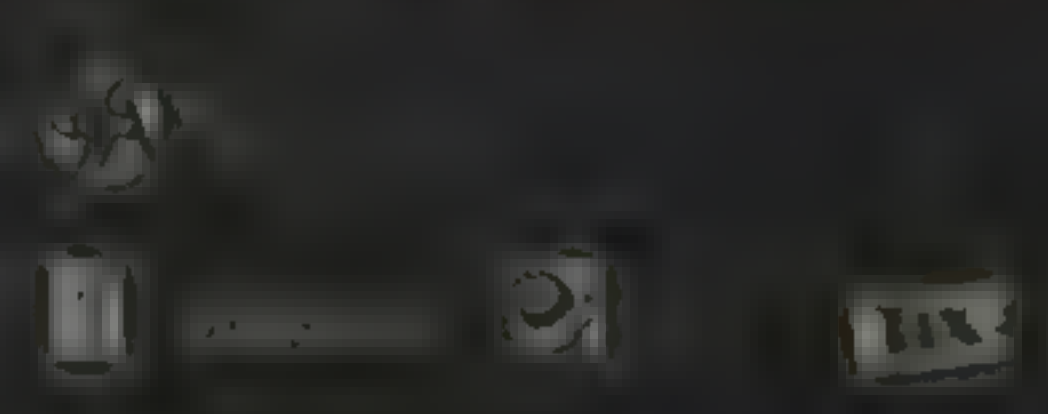
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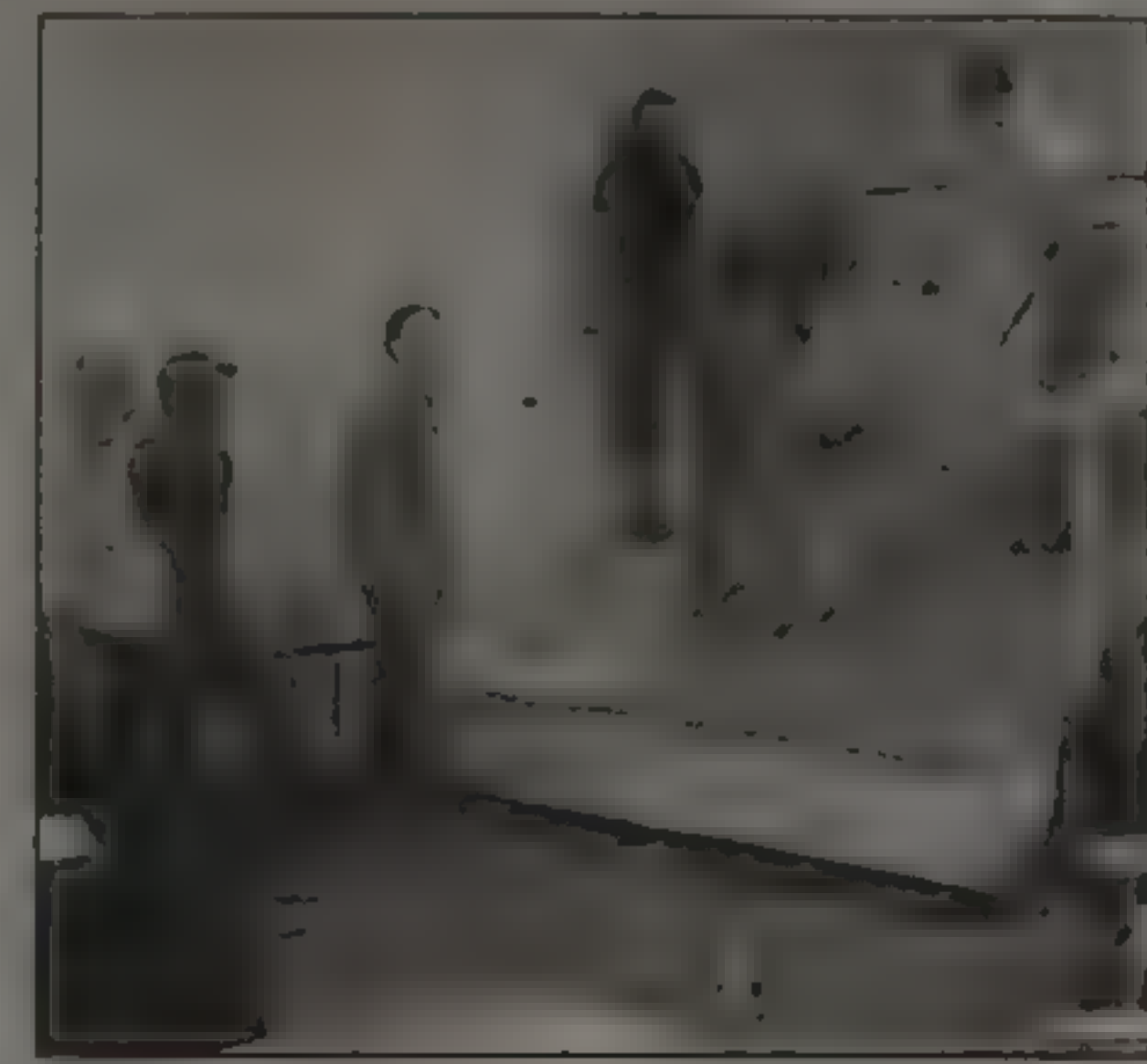
CONTINUED FROM PAGE 17

incarnation launched in the '90s, having evolved from informal visits Howell hosted for the interested). Since 2003, Howell and a shifting roster of fellow homeowners who've modified or built dwellings with a low-to-nil environmental footprint have opened up their places to a curious public once a year.

"We get a full range of people, and we're happy to engage with them all," Howell says. "They may be planning or making decisions about their home,"

or gathering information, or concerned about energy bills, or just people who want to see a house because the subject's fascinating."

Visitors are treated to neighbourly conversations about incorporating renewable energy systems (like solar, geothermal or wind) and other green practices (resource efficiency, natural landscaping) into new homes or converting conventional buildings. They're shown around by homeowners or house-sitters who understand the technologies and the issues behind them and can direct them to information or resources or talk to them about their personal experi-



ences with different systems. Builder technicians, realtors and students have all passed through the tour, hungry for information as the general public.

Howell states, "People are asking about how to get started, what choices to make, how to make choices. They're being proactive and not waiting for government and companies to catch up."

**THIS YEAR'S TOUR** includes seven sites. The website (ecosolar.ca) lists tour participants, what they feature and some mini-workshops. Visitors can plan their own version according to their interests, stopping by one or more

the sites in whatever order strikes their fancy, but an organized (and free) bus tour is also on offer.

No matter which way they take the tour, Howell hopes it helps people plan or make practical decisions about the footprint of their current or future homes and raises general awareness about how much can be done.

"We're at the point where people are ready to make changes that will prepare them for the environmental and energy issues that are coming," he maintains. "Five or six years ago people looked at me funny when I said that. Now there's a sense of urgency—and it's growing." ▽

## GUERRILLA BOUTIQUE LOCAL DESIGNERS MARKET



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# Rice Bowl Express gives you great food, fast

JAN HOSTYM / jan@vuweekly.com

It was the kind of day where I didn't want to cook, think about cooking, or even tackle a trip to the grocery store. I wanted something to placate my angry stomach, I wanted something hot and at least moderately healthy and I wanted it an hour ago. My ultimate pit stop would have been Soul Soup for a steaming bowl of one of their hearty and delicious creations, maybe with a thick slice of Tree Stone Bakery's rye/raisin/walnut bread, but I didn't want to venture anywhere near downtown. Besides, it was well past their 6 pm closing time.

Finding myself in the vicinity of 149th street, just off 87th avenue, I decided to stop procrastinating and try **Rice Bowl Express**, a little take-out place I'd often thought of but had never visited.

It's not exactly hidden, but it's not terribly visible either. Located in a lone building at the far end of a line of strip malls, it occupies the top floor of a liquor store, which, at certain times, could undoubtedly come in handy. The signage out front is adequate but not glaring; if you weren't looking for it, you could drive past without batting an eye. I pulled into one of the many available parking spots and began my ascent up a set of daunting stairs.

A few spindly white lights, unlit at this hour, decorated the metal railing that was off to the side. I finally reached the top, took a few deep breaths to reacquire my struggling lungs with some much-needed oxygen and propelled my body through the glass doors

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and into Rice Bowl Express.

An extra-wide centre aisle was flanked on both sides by a few simple, high tables and some distinctly Ikea-ish wood and metal chairs. This dominant centre aisle, kind of like a grey, carpeted yellow brick road, compelled my feet to move toward the counter at the back. The place was completely empty; just a lone cook could be seen through the wide opening beyond the counter that offered a glimpse of the inner workings of the kitchen.

Located on the walls above and to the side of the counter were numerous large, colourful, glossy pictures, each featuring one of the 10 rice bowls or seven side orders offered. A little board that hung near the kitchen listed the soup of the day, a salmon vegetable chowder. Each bowl looked truly delicious with the vivid colours of orange matchstick carrots, slices of bright red pepper, and the vibrant greens of the baby bok choy and sugar snap peas, all topped by various meat and fish choices and their accompanying sauces. The pictures of the various sides, although not as striking, were equally tempting.

**AFTER STUDYING** the pictures intently for a bit, I rang the little bell and someone magically appeared to take my order. Although my eyes kept wander-



ing back to the Japanese Panko Salmon Bowl, I ended up ordering a Sesame Beef Bowl (\$5.99), a Chicken Salay Bowl (\$6.99) and an order of the Vegetable Spring Rolls (\$4.99). All the bowls can be ordered with extra meat (\$3 to \$5 more) but it was the veggies that had piqued my interest

Two display cases on either side of the counter were stuffed full of an eclectic mix of drinks (everything from Coke to mango juice to SoBe tea/fruit juice blends) and desserts, including a homemade chocolate mousse, but I just needed dinner. Baskets loaded with an assortment of

Asian snacks were spread out over the top of the display cases, just in case you needed a quick energy boost while waiting for your order.

I was given my receipt with a number attached to it and told it would take five to 10 minutes. Then I settled myself on one of the tall chairs to wait and watched the quiet kitchen spring to action. In no time the sounds of chopping, sizzling and stirring filled the small space.

A few magazines were scattered on the table but I was in more of a sitting and doing nothing mood. As I was admiring the clean, stark simplicity of the interior and listening to the lovely sounds of someone else cooking my dinner, a single woman came in to place an order, followed by a lone male. They placed their orders with no hesitation, leading me to believe that they had been there before.

I had intended to time how long it took for my order to be ready but, in a wave of forgetfulness, promptly forgot. Not that it mattered; I'm guessing my order was ready in slightly more than five minutes. I left with a big white plastic bag full of assorted Styrofoam containers, and as soon as I hopped into my car, it was filled with the most incredible smell

**AFTER AN AGONIZING** ride home, I grabbed two plates (unfortunately, had to share with my husband) and started prying open lids. First up were the spring rolls, which didn't

CONTINUED ON PAGE 1

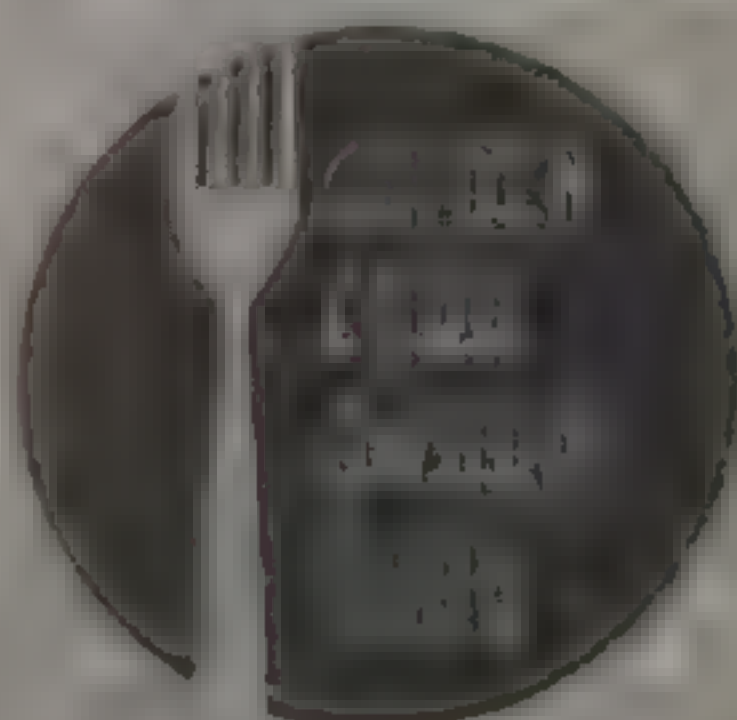


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# Trail Mix does a Sunday brunch by bicycle

JEREMY DERKSEN / snowzone@vancouverweekly.com

Sunday brunch is a favourite tradition for many. Usually it's a sedentary affair—rich, lazy and filling—but it doesn't have to be. June is Bike Month (bikeology.ca) and there's no better time to reacquire yourself with the saddle for a smorgasbord tour of the city.

I've commented before that cycling grounds you in your environment like no other wheeled transportation, but there's more. Cycling can ground you in reality by revealing the contrasts of society. In a several kilometre span, it will put you in immediate contact with the urban, natural, poor, wealthy, common and classy elements of the city. In turn, ingrained relations to food can change over the course of a nomadic meal.

Unlike my last Trail Mix cycling trip, a 100-plus-km odyssey, this tour became more of a travelling buffet. Short pedals were punctuated by four different stops—**Three Bananas Café**, **Remedy Café**, **Wild Earth Bakery** and **Blue Chair Café**—over several hours.

The circuit began with a classic commuter route, down 98th ave to the Cloverdale footbridge, where I crossed over to Louise McKinney Park. It's a tough climb up the opposite bank, but it pays off with views of the North Saskatchewan, the Legislature, the Muttart and the U of A campus, all intertwined with miles of green.

Three Bananas Café enjoys a prime location on the periphery of Churchill Square festival action. Any weekend from June through August, there will likely be some kind of event yielding great patio-side entertainment. It's also directly across from the muster point for the monthly Critical Mass bike ride (edmontoncriticalmass.com), where cyclists gather on the last Friday of each month to ride in support of self-propelled transport. The restaurant is also a sponsor for Bike Month.



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tea, adding a tart flavour and an infusion of healthy energy and antioxidants. The barista steered me right with a mixed berry smoothie (\$3.10) that I matched with a granola bar (\$3.10) packed with raisins, cranberries, almonds and oats. My best discovery though, was the cinnamon bun (\$2.38)—light, moist pastry, smooth, creamy icing and a perfect helping of cinnamon. (Thankfully, I was sharing with my wife Heather, who had come along with our 17-month-old son Aidan for this first leg of the trip.) All this was topped by one of the best americanos (\$2.48) I've had in the city, simmering with a perfect crema. In total, with tax, it came to \$14.35.

Three Bananas has a small but well-balanced breakfast selection. All the smoothies are made with rooibos

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shakers, making electronic loops with voice, creating an intoxicating, tribal sound that entertained adults and children alike. For us, it was a simple, spontaneous discovery that resulted in a great family outing. And I left with a souvenir, a homemade pill bottle shaker courtesy of Agogo. He had given one to Aidan during the performance, but at some point before Heather took Aidan home to nap, I absently stuck it in my pocket. All the way down Jasper Avenue to 109th street along the Critical Mass route, it rattled as I pedalled.

At 109th, I diverged to the Ribbon of Steel bike path and then across the High Level. Past the "Bicycle Bottle-neck"—as the intersection at the southwest end of the bridge is known to some—was a jolting reminder of the inherent complexity of urban transportation. Six lanes of divided traffic flowed north and south, intersected by two lanes each going east and west, with pedestrians and cyclists filtering into the grid, all guided by an efficient, universally recognizable system of electric lights and symbols.

Overlooking the 109th street urban nexus, Remedy Café is both a complement and contrast to the street's perpetual motion. Subdued but with the essential coffeehouse buzz of intellectual fervour, it has a busy Indian menu and contemporary art on the walls. Here I added the savoury to my brunch with a plate of samosas and dhal (\$5.50). With an americano, the total came to \$8.40 with tax. It was the dhal that really made the dish, just spicy enough to get my internal furnace going for the next stretch.

**FROM THERE,** I took Saskatchewan Drive past End of Steel Park and Laurence Decore Lookout to 99th street and 86th avenue, pulling up to the Wild Earth Bakery. This leg was too short to burn off even a tiny serving, so I settled for a small mixed berry tart (\$1.85) and a single espresso (\$2). With fresh raspberries, blackberries and blueberries in a crumbly shell, the tart overflowed with the taste of lazy midsummer afternoons in the Okana-

gan Valley. It was well mated with the smooth, bold espresso. Time slowed briefly as I savoured the combination, but the urge to ride returned quickly.

Despite over six years of hard-earned knowledge of the river valley's multi-use trails and singletrack, I still make new discoveries. From Wild Earth, I went due east on 86th avenue, turned right at the T-intersection on 97th street, then veered hard left into a trail entrance I'd never noticed before.

I spilled out onto the Mill Creek Ravine, one of my favourite natural areas. I'm fixated by its chaotic topography shaped by flood, erosion and human impacts (which include a former rail line now incorporated into the multi-use trail). With a network of secluded hiking trails, suicidal single-track and bridges crossing the trickling creek, the ravine will ignite an explorer's imagination.

Exploration became the theme of my final stop, the Blue Chair Café, just up 76th avenue from the ravine.

Three courses in, I was nearing capacity and needed a change. A digestif seemed an appropriate way to cap a decadent brunch so I selected an aged tequila, Herencia de Plata (\$9/glass). Its smoky, spicy flavours inspired a unique tasting experience.

I'd ordered a plate of blueberry pancakes (\$11), but it arrived with such a sumptuous array of fresh fruit—grapes, cherries, kiwi, dragon fruit, pineapple, watermelon, honey dew and cantaloupe—I was distracted. Considering that each liquor has its complementary foods, I set about testing pairings with the tequila. This drawn out, relaxed approach brought the brunch to a satisfying close for \$23.63 with tax.

From Blue Chair Café, I headed home by way of Campus St Jean, capping a route that encompassed valley trails, urban gridlock, cultural gathering points and historic landmarks, and Edmonton's broadest brunch menu.

Incidentally, the pineapple won. ▽



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## SUN'S GREAT HEAD

Whitehorse is friggin' cold a large part of the year: of that there is no doubt. Plus it's pretty far away from basically anywhere else on the continent. Yukon would not be considered exactly "convenient" in beer terms.

So, how did one of Canada's fastest growing breweries end up coming out of the frozen north? It's a damned good question—one I asked Yukon Brewery's co-owner Bob Baxter during his recent visit to Edmonton.

"It's surprisingly cheap to make beer in Yukon," says Baxter. "The trick is finding ways to keep costs down and make sure you make the best beer possible."

An average person might think that transportation costs would kill a brewery based in Whitehorse, what with hauling all those heavy bottles south to market. But it's not the case. Baxter says that they cut deals with truckers who would otherwise head back to Edmonton with empty holds. It drastically reduces transport costs, and it's one of the reasons Baxter argues he can make beer just as cheaply as any brewery in Canada.

"Cost isn't such a big deal. We would sell twice as much beer if we cut our prices. But we don't want to, as cutting prices would mean compromising on ingredients."

The success of the model is proven by the fact that Yukon Brewing is now 11 years old. It sells its beer in three provinces in addition to the Territories, and its brand is improving by the day, as beer drinkers discover its line-up of well-crafted beers.

**BEING IN YUKON** is more than just a marketing gimmick. Whitehorse actually provides a bit of an advantage to Yukon Brewing: the local market is small but fiercely loyal. This provides two advantages. First it is an anchor market: Yukon is the largest selling beer on tap in Yukon—remarkably, it even manages to outsell

Canadian and Coors Light in draught. This is an instant source for sales, and it's worth noting that it almost never happens anywhere else in the country.

The second advantage is that the Whitehorse customers provide an extensive and sophisticated taste test panel. Yukon blind tests all of its beers with a mix of local drinkers, tweaking recipes until they deliver the desired response. "We brewed and dumped dozens of batches, and kept doing it until the panel said, 'I wouldn't change that beer.' Then we knew we were there," says Baxter.

The result is a beer that can stand up to almost any in Canada. The mainstays—Yukon Gold and Arctic Red—have quickly become favourites in western Canada. Both offer a delectable combination of the highest quality ingredients and unquestioned drinkability.

The Gold (the biggest seller) is hard to classify, but it's certainly appealing. Its medium-gold colour is met with a clean, lager-like profile. The malt is distinct with some light butterscotch and toastiness, and a touch of wheat graininess. The hops are perfectly balanced, cutting the sweetness without making the beer bitter.

The Red is often considered one of the best Canadian examples of a Red Ale. This deep red beer has a distinct caramel malt with a bold hop presence, giving it more character than other red ales.

**YUKON CARRIES** eight different beers in total, most with a flare for creative. It carries a herbal cream ale called Aroma Borealis, which is infused with some indigenous Yukon herbs, although the company won't tell us which ones. Its Midnight

Sun Espresso Stout is made with espresso beans roasted in Whitehorse.

Other beers in the line-up include a cranberry wheat ale that offers strong cranberry notes, a pale ale (Discovery Ale), a golden lager (Chilkoot Lager) and a strong English-style old ale called Lead Dog. All share the traits of being hard to classify and offering an appeal to a wide audience. These qualities are likely a direct result of the taste panel method Yukon uses.

Ironically, Yukon is well positioned to become a major player in Canadian brewing, but it chooses to grow more slowly. "Our philosophy is to grow local employment and remain local," notes Baxter. "We want to keep it all in one place."

An original foray into Alaska failed following 9/11, but the retraction merely firmed up Baxter's commitment to a slow, reliable growth.

But like all breweries, Yukon knows it needs to keep innovating, lest it perish. It recently bought a canning line to allow packaging in cans. A steady supply of seasonal beers, available only in Whitehorse, allows the brewer to keep experimenting. It is also thinking about entering into the spirits business. "We like the idea of being the only scotch distiller in northern Canada," Baxter says. "It should create some caché."

What once was a novelty beer for a northerly location has become one of the most reliable microbreweries in western Canada. It's a tribute both to its commitment to brewing quality and to its marketing acumen.

The beer proves the tag line on the cases—Yukon beer is definitely beer worth freezin' for. ▽

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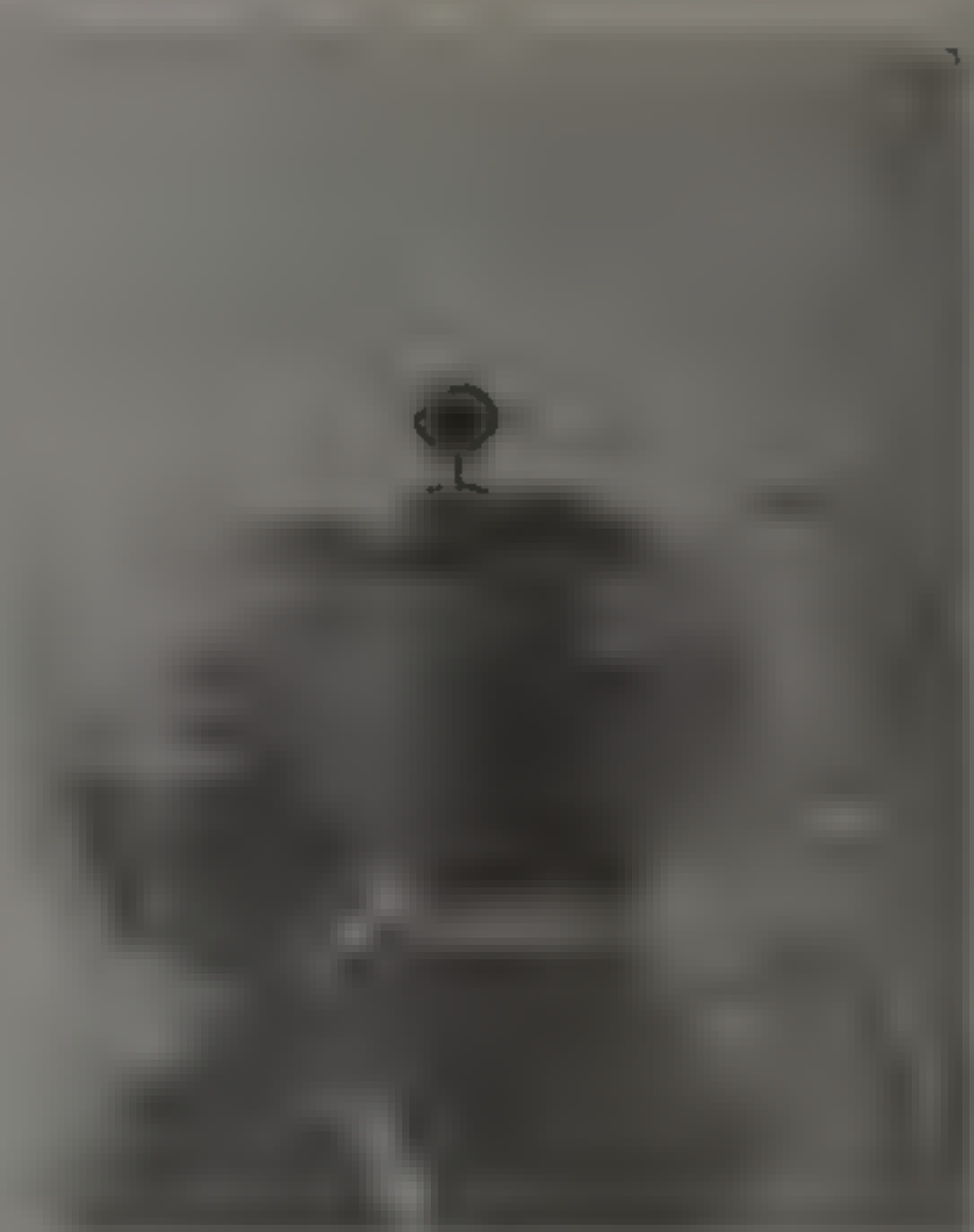
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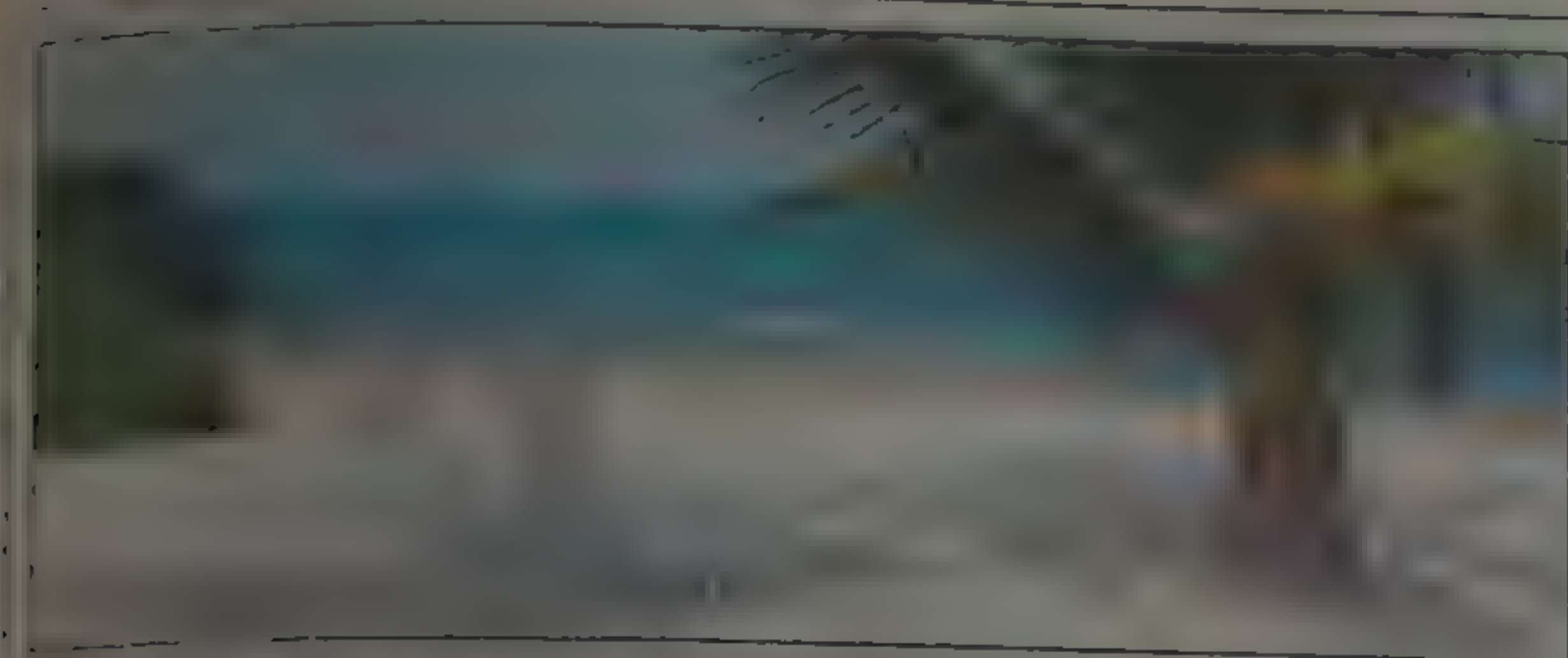
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# FOOD NEWS!

## DISH WEEKLY

### WATCH OUT FOR YOGI

Nothing better than a vegetarian potluck, and you know that better than the vegetarians of Alberta, who'll be getting together for a picnic this Sun, Jun 8 at 5:30 pm. As always, attending is asked to bring a vegetarian dish for at least six people. This time they'll be joined outdoors, specifically at the park around Riverdale Hall (9231-100 Ave). For more info, visit their website: [vifa.ca](http://vifa.ca)

### SOME VIN FOR SUMMER

After a long month of spring now put on your thinking cap to start thinking about all the ways to make summer so great, with barbecues, patio parties,

yard parties, long walks: well, pretty much anything outdoors, really. To help you get in the summer spirit, this Wed, Jun 11, Bin 104 is offering a Summer Sippers tasting, filled with wines perfectly designed for beating the heat without breaking your wallet. To sign up, just call 436.8850 or visit their website, [bin104.com](http://bin104.com).

### THOUGHTFUL SELF-INDULGENCE

Slow Food Edmonton invites you to indulge yourself in the best way possible with the seventh annual Indulgence festival, held Mon, Jun 16 at 7 pm at the Delta Edmonton South. Featuring a bevy of local producers and restaurants—including Bacon, Characters, the Harvest Table at the Hotel Macdonald and Sunde House—enjoy a fabulous selection of wines from some of Canada's best vineyards. To get your tickets, visit [www.slowfoodedmonton.com](http://www.slowfoodedmonton.com) or call 436.8850.

*Dish Weekly spills the beans on culinary events in Edmonton. Got an event our city's gourmands should know about? Just e-mail [dish@vuwweekly.com](mailto:dish@vuwweekly.com).*

## ASIAN

CONTINUED FROM PAGE 15

actually make it to a plate. We each grabbed one—there were three bowls—and dipped them in the accompanying pineapple sauce. Crispy on the outside and stuffed full of celery, bean sprouts and carrots, the abundant veggies made them a lighter alternative to a meat-based version. I thought they were a bit greasy, but my husband didn't share my opinion. The pineapple sauce really stood out with an extraordinarily fresh taste.

The bowls were huge, much larger than I was expecting, and actually looked as good as they did in the pictures—no small feat. We dumped them onto plates (unfortunately ruining the appearance) so that it would be easier to mix the rice with the sauces. I briefly paused to admire the grill marks on the chicken before digging in and discovering how tender and succulent it was. The velvety peanut sauce, with its slight hint of garlic, was perfect, whether it was on the chicken, mixed with the rice or combined with all the crisp, perfectly cooked veggies.

The Sesame Beef Bowl was equally amazing: tender beef, wonderful veggies, tons of rice (if only it was brown), and a slightly sweet, slightly garlicky teriyaki sauce.

This place is good—really, really good. It's also fairly healthy and inexpensive. I think the possibility of having more days where I don't feel like cooking just increased substantially. ♥

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## Nextfest aims to build community—artistic and otherwise

DAVID BERRY / david@vuwweekly.com

As an emerging arts festival, Nextfest fulfills its mandate just by ensuring young Edmonton artists have a place to show their work. In the eight years since he has taken over as festival director, though, Steve Pirot has ensured that the 13-year-old festival has been far more than just a chance to launch careers.

With a dedication to building a local arts community that borders on the fanatical—Pirot himself admits at least part of it comes “from the same spirit that makes me shout, ‘Let’s go Oilers!’”—Pirot has done more than anyone in this city to foster connections between artists, pushing the festival beyond its theatrical roots to a truly interdisciplinary celebration of young artists, encompassing theatre, dance, visual arts and film under its ever-expanding umbrella (read all about the various aspects throughout the rest of these pages).



Of course, Pirot isn’t merely content to build bridges between artists: he’s also acutely aware of the importance of art in the larger community, a viewpoint that isn’t nearly as widely held in Edmonton’s artistic community as it needs to be.

“We’re not just going to do a Shakespeare play with emerging artists: we

**COVER** THU, JUN 5 - SUN, JUN 15  
**NEXTFEST EMERGING ARTS FESTIVAL**  
 VARIOUS LOCATIONS  
 NEXTFEST.CA

could, but why would we want to do that?” Pirot asks, sitting cross-legged on the grass a few blocks from the Roxy, Nextfest’s base of operations, like a kind of artistic-responsibility guru. “I don’t really see a lot of value in a theatre company of any kind doing Shakespeare, or Pinter, or Chekov.”

“Well, I mean, there’s a place for it,” Pirot admits, peeling bark from a discarded twig, “but to me, I’d much rather see cultural experiences, artistic experiences, that are responding to the world around us—a play or a story or a song about something in the world. Then, artists are behaving like

CONTRIBUTOR: PHILIP HARRIS

## THEATRE ARTISTS CONTINUE TO PUSH THEIR BOUNDARIES

DAVID BERRY / david@vuwweekly.com

It may only be her first year as a curator, but Elizabeth Ludwig knows as well as anyone what Nextfest can mean for young theatre artists. Taking over the theatre aspect of the festival after a year as festival dramaturge and several more as an actor and director, Ludwig is hoping that, more than anything, she’s given this year’s crop of artists what she found to be most important in her years in their shoes: the chance to focus solely on their art.

“It’s so nice to have that support: budget, technical people, resources, everything is taken care of, so you really get to focus on just being an artist, and just developing the play and creating the best art that you can,” she says. “I’ve done independent production and Fringe productions, and it’s just huge to have somebody else worrying about that stuff: here it’s all about just doing your best work.”

It’s obvious the artists appreciate it, too, if only evidenced by the number of returnees this year. Among the more prominent returnees include festival favourite Jon Lachlan Stewart, who’ll be continuing a Nextfest career that includes *Twisted Thing* and the Anthology-published *Grumplestock’s* with this year’s *The Anti-Morality Plays*, Arlen Konopaki, who follows last year’s *A Watched Pot Never Boiles* with his and Kevin Gillese’s long-form improv project *Scratch* and Nicole Schafenacker, who’s been involved with the festival since her high school days, debuting her play *13 Encounters*.

Of course, Nextfest is an emerging artist festival, so naturally it’s got its share of newcomers, as well, both on the main stage and its in-play-reading series,



**COVER** THU, JUN 5 - SUN, JUN 15  
**NEXTFEST THEATRE**  
 AT THE ROXY, LIVING ROOM PLAY HOUSE  
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which will take place, as per usual, on Saturdays and Sundays at Conrad’s Sugar Bowl for the duration of the festival. The festival also took a further step towards including new artists with *The High School Mini Plays*, a showcase featuring two plays written and performed entirely by high school students.

Whether they’re Nextfest neophytes or veterans, though, Ludwig has noticed that many of the artists are embodying a very tangible Nextfest spirit: a willingness, if not an eagerness to push the boundaries of conventional theatre

“There’s not too many conventional plays, actually: it’s leaning more towards almost performer-created theatre, exploring different genres, and especially different ways of creating the work,” Ludwig says of the dozen different works that will go across the Roxy and Living Room stages. “I think it’s just a matter of wanting to branch out and experiment, and Nextfest has always been a place for that, a place for taking risks and doing something new, trying things you’ve never done before, being unconventional. There’s always a real desire to stretch as artists and branch out, and we entirely encourage that.”

“The work definitely belongs to them,” Ludwig continues, “we’re just here to help them along, and it’s really rewarding to watch what they do with it.”

## DANCEFEST KEEPS THE SCENE ALIVE

SHERRY DAWN KNETTLE / sherry@vuwweekly.com

“I feel most like myself on stage. I’m most genuine and honest when I don’t have to speak,” says newly established dancer/choreographer Raena Waddell. Waddell is one of several creators taking part in *Dancefest@Nextfest*, and she’ll be debuting a new, collaborative work, titled *My Gift To You*.

“The piece reflects the painful and euphoric experiences I’ve been through this year, and basically reflects how I’ve become who I am now. So, emotionally and physically, this dance is kind of a release for me, because I get to move my body the way I want to,” she says. “I love adapting to other choreographers’ movement styles, but there’s always a part of me that craves to dance the way I want, and portray something I want,” she says.

Linda Turnbull, curator of the festival, is pleased with the way things are going during her fifth year of putting together the dance side of things. With six different shows, it’s her biggest year so far, and she’s been enjoying the heavy demands of creating a smooth schedule for the largest number of dancers she’s ever had.

“Sure, it’s been a bit of headache, but it’s a good headache,” she says, laughing. “It’s good to have to worry about having so many performers for once, to say that I’ve got three or four times the amount of people from what I had the first festival.”

One of her goals has always been to introduce new dancers to the local scene, help demystify the dance world for them, and encourage them to stay involved.

“I’m just trying to get people aware that dance isn’t dead here, to let people

**COVER** THU, JUN 5 - SUN, JUN 15  
**DANCEFEST@NEXTFEST**  
 ROXY THEATRE  
 NEXTFEST.CA

know that there’s opportunity here, even if it’s just a little micro-bug in their ear.”

**TURNBULL SAYS DANCEFEST** includes quite a wide range of dance levels, from the local newcomers she’s managed to track down to some who are more established.

Cross-pollination of artists has always been central to both Nextfest and its dance cohort, and that seems particularly true this year: the vast majority of the pieces are group works, with Turnbull’s own work the lone solo piece. *Masked Memory* is a 45-minute piece inspired by the vulnerability she felt when she found some old stuff while cleaning her apartment.

“I found some old things that were hard to let go of. We can get so bogged down with memories and sadness, but we have to let go of things,” she says. She describes how the texture, smell, and weight of an object in her hand brought back memories involving guilt and overwhelming emotions, ultimately pointing to a quote from her mother that she initially misunderstood as a good description of the show. “If you never experience things, then you never have the chance to forget them.”

Other festival works include *Ribcage Canary* by Edmonton’s newest and youngest choreographer, Eryn Tempest and *Family Home Evening*, a collaborative work by a group from Vancouver.



# FILM AND VIDEO EXHIBIT HOPES TO PUSH EDMONTON'S ATTENTION BEYOND THE HOLLYWOOD HILLS

BY JEFF HALLIDAY / matthew@vancouverweekly.com

"I always make this speech when I'm talking to a reporter, and nobody ever prints it," says David Bates, prior to making the following speech, which I'll dutifully print in its entirety: "I've been trying to do my small part to build [a film scene] in Edmonton for years. Most filmmakers get to a certain point in Edmonton, and then they move away. They don't stick around to try and build something here. But we have a music and theatre scene that's well-known. People know that going to see the Pats at the Pats Shop is not going to be the same thing as Ron Jovi at Rexall Place, and there's room for both. And going to see *Phantom of the Opera* at the Jube is not the same kind of show as going to see Nathan Cuckow doing a one-man show at the Catalyst, but again, there's room for both."

As Bates is hinting, that's not the case with film. It's Hollywood's way or the highway 'round these parts.

Nonetheless, Bates, the curator of and guiding force behind this year's Nextfest Short Film & Video Exhibition (at the Roxy Theatre on Sat, Jun 14) doesn't blame Edmonton's absentee filmmakers for packing up and moving to more film-friendly locales. God knows, artists have to go where the work is, and in Canada's film industry, that's a select handful of cities—though Bates figures that's getting sort of obvious on-screen.

"I kind of roll my eyes when I see movies shot in Vancouver now," he says. "You can almost recognize the same trees again and again. They've just about shot Vancouver to death. Edmon-



COVER

SAT, JUN 14 (9:30 PM)  
**NEXTFEST FILM AND VIDEO EXHIBITION**  
ROXY THEATRE (10708 - 124 ST)

ton hasn't been done yet, I can dig up lots of locations that people who live here don't know ... there are really cool places to shoot, and then there's the fact that we have long days in the summer, and people can shoot all summer long. It's great."

**STILL THOUGH**, the industry is on the coast. So the filmmakers are off the hook. Is the problem with the audiences? Of course not, Bates says. How can they go to movies they aren't aware even exist? Ah yes ... here's where Bates does gets around to some (very polite) blame-gaming.

"Well, you know, there are only a few local feature films made every year, and there used to be a time when a feature film was made in Edmonton and it ended up on the cover of *Vue* or *SEE*, but now it's just a blurb in the back ... these guys spend every penny they have on these movies, and they

really deserve coverage."

Bates hopes that at least one of this year's Nextfest shorts may turn into such a feature-length effort: specifically, Michael Olson's Alberta Motion Picture Industries Association Award-nominated *Colony*.

"It's this high-production-value, science fiction thriller, and he had two AMPIA nominations this year, one for best short and one for best makeup ... it's a creepy little movie about these med students that are being injected with a serum that makes them more susceptible to the teaching of this instructor, who's got these

aliens working for him ... it's meant to be a larger piece and if he ever got money to make it into a feature, it'd be a huge hit."

Sinister aliens will also figure in Dave Preston's *Mr Exterminator*, a sure-to-be feel-good romp about evil extra-terrestrials crash-landing on Earth, who are met in short order with the awesome firepower of, who else, Mr Exterminator.

(Incidentally, Bates attributes the conspicuous alien-and-firearms presence this year to the absence of David Cheoros, the festival's co-curator until last year's fest.)

"I was always under the impression we did it 50/50," Bates says, "until last year when I had to do it all myself, and realized he was doing about 80 per cent of it. But by programming it myself now, there's no one to censor me or stop me, and now I'm throwing in a lot of wild stuff that I'm not sure he would've liked, but I do. You know, guns, zombies aliens, nazis. Film staples."

But this year's festival does include, as they say, something for everybody—other notable selections include first-time filmmaker Ashleigh Brown's mesmerizing, experimental short *Two Things*, and director Jeff Burke's *G & G. The Frenchman*, a short, sharp little comedic gem about two thugs and an unlucky Frenchman, featuring a hilarious, note-perfect performance from local actor Manuel Sinor in the title role.

"People have this idea, 'Oh a local movie it'll suck'," says Bates. "But whenever people actually do come out and see these, they come away with a better idea of the talent working in the city. These movies don't suck. You know, I can prove it to you." ▽

## ARTISTS BE DOING IT FOR THEMSELVES

AMY FUNG / amy@vancouverweekly.com

New festival sponsor, new curators, new artists, new venues: this year's Nextfest lineup has looked its strongest in years, with a range of innovative workshops and a multitude of events for each given discipline—the shake up and natural growth is certainly noticed within the visual arts portion.

Handed down by two part-time curators of previous years to one full-time curator this year, the change is notably reflected in the line up. Curated by Josée Aubin Ouellette, 16 NextFest venues featuring 19 emerging artists are scattered through the city in various businesses as a step towards building first-time solo exhibitions.

"I'm not sure how curation has influenced the festival before, and I don't want to compare, but I never sensed curatorial control," Ouellette begins as she takes a breathe during her 16th and last installation on a rainy afternoon inside The Artery. "But now after doing it, I understand the limitations of venues and submissions."

With a drop in submissions and source venues, she cites the most difficult part this year was matching the right venue to the right artist. Pushing fellow artists to apply, then trying to find the right venue for them, Ouellette has carved out a strong lineup, varying in media range and formal practices that aim to go beyond art school exhibitions. Although an overwhelming majority of the artists are recent local graduates from UBC, Ouellette points to the differences she is personally looking for

COVER

UNTIL SUN, JUN 15  
**NEXTFEST VISUAL ARTS EXHIBITS**  
VARIOUS LOCATIONS  
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in peers as well as her own practice.

"This is still an emerging exhibition, for sure, but there are differences in detail and self initiative," she explains. "Everything from learning how to install to writing an artist statement, this is a professional experience that isn't taught at the university. Being selected is different from making a body of work that will make for an interesting exhibition."

**NOTING THAT** the signature content of work seen at the emerging level are pieces not necessarily made with specific exhibitions or venues in mind and are often very object based, Ouellette also points out that they make for a good introduction, hanging in businesses that often are subject to the proprietor's tastes and judgments. From The Cutting Room to Cafe Select South, Gravity Pope's clothing store to EPCOR Centre, watch for new works by the likes of Nancy Schultz, Nomi Stricker, Leah Scott, Mandy Espezel and Erinne Fenwick, and must-sees at the Artery including Claire Uhlick's webbed paintings and Caitlin Sian Richard's cathartic installation.

Of her role as both emerging artist and curator, Ouellette simply relates, "A lot of these artists influence me, and I'm just going along the journey with them." ▽



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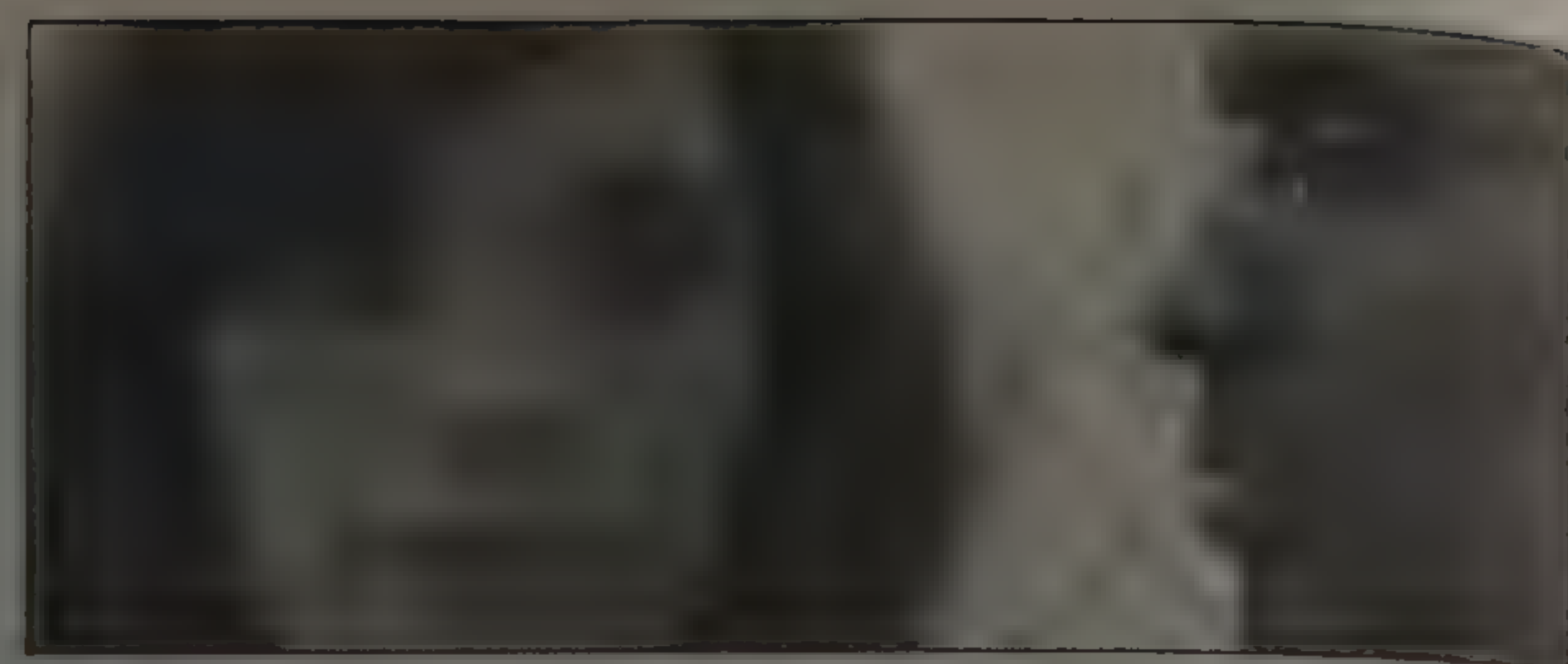
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## The oppressed get back at Big Brother

MINISTRY OF LOVE JUST MIGHT LET YOU LIVE LIKE IT'S 1984

PAUL BLINOV / [blinov@vuweekly.com](mailto:blinov@vuweekly.com)

It's been almost 60 years since George Orwell penned *1984*, and though the titular year successfully passed without the rise of a Big Brother-like power to weed out any dissenters in the population—not that we know about, anyways—still having our freedoms of thought and speech doesn't mean we're always quick to pipe up about what we do see. Even playgoing can easily become a mechanical experience if there's no feeling of genuine connection to the onstage action.

"With a lot of audiences, you talk to people [about a play] and they go, 'It was okay' and don't talk about it anymore. Or you sit in the theatre, and don't feel like you were a part of it," explains Jessica Carmichael, artistic director of Theatre Rien-Pantoute. "I wanted to be involved with the theatre that I was seeing, and also wanted people to be involved with what I was doing, and I felt like that wasn't happening."

Carmichael's trying to bring the audience deeper with *Ministry of Love*, a theatrical retelling of the Orwellian classic from the perspective of Julia, Winston's thought-police-cross'd lover. As the script explores the possibility of love in such dire, controlled circumstances, the audience get to play much more of a role than simply being present, applauding and going home when the show finishes.

Using the Theatre of the Oppressed techniques of influential theatre director Augusto Boal, theatergoers will be given a chance to explore what they would've done in the character's position by actually venturing onto the stage and switching out an actor to give a new perspective on what they could've done.

PREVIEW

WED, JUN 11 - SUN, JUN 15 (7:30 PM)  
**MINISTRY OF LOVE**  
ADAPTED & DIRECTED BY COLE LEWIS  
PERFORMED BY JESSICA CARMICHAEL,  
IWAM GHEBREHARIAT, DEANNA LYNN JONES  
TRANSALTA ARTS BARN (10330 84 AVE.)  
\$12 - \$14

"It's going to be hard: they'll be allowed to say what they want, but the actor has to, as a character, and help them stay in the world, and stay as that character," Carmichael explains. "[It's] a challenge to the actor as well, to be able to take in what they're saying and not make things very didactic."

AFTER FIRST READING

Boal, a resident in Montréal's National Theatre School, Carmichael wondered about pairing Boal's Theatre of the Oppressed with a theatrical version of the novel and figured out a relatively simple form through a workshop with Stage Left productions, a Theatre of the Oppressed group based in Calgary. Now, backed with an Edmonton Explorations grant, she's hoping the show can provide a double-plus good remedy for disaffected audiences.

How, exactly, Theatre of the Oppressed Techniques will be implemented here hasn't yet been solidified—the idea of revisiting scenes after an intermission is floating around—but Carmichael's just interested in how audiences will react to their newfound theatrical freedom. After all, most of Boal's techniques were meant for an oppressed audience, not Edmonton's usual theatre crowd.

"We're not dealing with an [unstable] community of a third world country," she admits. "Will that work? Will people want to get up? It's going to be a challenge." ▽

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# Re-conceptualizing the music charts

“There’s always been a strong infographic element to what I do,” Raymond Biesinger contends. “With this project I’m finally putting that aspect together with my 3A in history to its most direct and obvious use.”

The project goes by the catchy title, “An In-Progress Chronology of Edmonton Bands, 1956 to 2008,” and it’s simultaneously as simple and as complex as its title suggests. This in itself is nothing off the beaten Biesinger path—his graphic “infostrations” have appeared in everything from *Vue* to the coveted innards of the *New Yorker* magazine and global hipster handbooks *NYLON* and *Monocle*. They’re visual funnels for a wide range of his preoccupations, as likely to elliptically check cultural and political critiques as passions like music, science, social justice, and art, all rendered in inky, blocky, highly stylized representations that evoke a witty ‘50s Italian eye. He’s the illustration equivalent of the sharp wag, a provocateur who swaddles elegance and whimsy in thoughtfulness.

“It was overwhelming getting to this point,” Biesinger confesses. “Very challenging. I still have phone numbers on my desk of people I’ve called for even more information. I’ve been only dealing with what people sent me and even that was overwhelming. That’s why ‘In-Progress’ is in the title—it’ll hopefully go on forever. Hopefully I feel like taking this to the next level or some other people step up who want to add something.”

If Biesinger gave himself the time to think about the chronology before he launched into it, the enormity of the task may have daunted him.

“Two months ago I received an email from Penny Buckner asking if I’d contribute something to an art show about rock ‘n’ roll she was put-



ting on,” Biesinger recalls. “I wondered what I could do that wouldn’t just be cliché rock images for half an hour, then a kernel of this idea came From Penny’s first email to her saying

she liked the idea—that was about three hours. By end of the day I’d sent out a mass email to anyone and everyone I could think of who might be able to help. Any one and everyone replied. The information started

pouring on right away.”

**BIESINGER FOUND** that the volume of data necessitated ruthless decisions. “I developed a methodology of sorts as well as a conception of how to represent the information,” he explains. “The hazard was that what I liked was the easiest to follow up on. I’d like to think I can say I stayed away from personal favourites through following this methodology for determining who’s important: I included bands based on

their public profile, and to determine that I looked at their output, touring, support from evidence like articles and news stories about them.”

Contenders were organized into horizontal chunky bars plotted along a timeline, with arrows and notes denoting relationships and personnel shifts. Biesinger gathered the supporting information into notes housed on his website (start at [fifteen.ca/thechart/](http://fifteen.ca/thechart/))

“You’ll find some are very far from

**PREVIEW** FRI, JUN 6 (8 PM)  
**ART/ROCK**  
FEATURING THE WORKS OF JASON DUBLANKO, AMELIA SCHULZ MCPHERSON, JUSTIN ZAWADA, CHRISTOPHER ROBOT, RAYMOND BIESINGER  
MUSIC BY TRIGGER EFFECT, MAD COWBOYS, SECRET FIRES  
ARTERY, \$10

my taste,” he points out. “No disrespect intended to Chris Wynters, but they’re not what I typically enjoy in music, and yet from 1993 to the present Captain Tractor hold real valuable real estate on the chart because they sold 30 000 CDs, through some hard work on their part. And you’ll notice none of my own bands are on it.”

The final print is 21’ by 1’, a long black and white timeline running through half a century, but a significant part of the project is online content, accessible to all

“I’d be incredibly happy if people argued about who I neglected or who I chose,” the artist laughs. “Chances are, a lot more people know more than I did. I started seeing shows in 1996, and the first band on the chart dates back to just after WWII.”

In essence, this is Biesinger’s gift to all of us, his version of public art

“This is participatory knowledge. It’s in that public realm. People feel a strong sense of ownership and connection to ‘their’ music scene. I’m very happy to receive criticism, but more happy to receive more information.”



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5. Black Mountain - In The Future (scratch records)
6. Mudcrutch - Mudcrutch (reprise)
7. Steve Winwood - Nine Lives (Columbia)
8. Levon Helm - Dirt Farmer (vangaurd)
9. Daniel Lanois - Here Is What Is (red floor)
10. The Steeldrivers - S/T (rounder)
11. Justin Townes Earle - The Good Life (bloodshot)
12. John Hiatt - Same Old Man (new west)
13. Nick Cave & The Bad Seeds - Dig!!! Lazarus Dig!!! (anti)
14. KD Lang - Watershed (nonesuch)
15. The Black Angels - Directions To See A Ghost (light in the attic)
16. T Bone Burnett - Tooth Of Crime (nonesuch)
17. Islands - Arms Way (anti)
18. Firewater - The Golden Hour (bloodshot)
19. She & Him - Volcanic Orbits (mercury)
20. Sonny Landreth - From The Reach (landfall)
21. Don Rockwell - A Swingin' Season With (stony plain)
22. Jeff Healy - Mess Of Blues (stony plain)
23. Danny Michel - Feather, Fur & Fin (burnt bun)
24. Ann Vriend - When We Were Spies (fire escape)
25. The Breeders - Mountain Battles (4ad)
26. Samantha Schultz - Both Sides (samantha schultz)
27. Sun Kil Moon - April (caldo verde)
28. Robert Plant & Alison Krauss - Raising Sound (rounder)
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# Belke works with broad strokes

MATTHEW HALLIDAY / matthew@vuweekly.com

**B**etween Yourself and Me is the kind of play that relies even more than most on a good cast to carry it—not because the source material is weak, but because playwright David Belke has such a sweet and innocent take on love and loss that in the wrong hands, the show's inherent sentimentality could easily spin right out of control. Fortunately, Shadow Theatre's current remount of the 2001 fringe hit finds (mostly) the right balance between sweet and saccharine.

The second play in Belke's Steven Tudor/Amy Mathias trilogy, *Between Yourself...* features Garret Ross as the bookish (ah, hell, downright nerdy) Steven, finally venturing in earnest into the world of romance. Best friend Amy is helping him along, setting him up on a series of comically disastrous blind dates with an assortment of couldn't-be-wronger-for-him women. First, there's an eccentric school-teacher obsessed with troll dolls, then a permanently spaced-out beatnik chic and finally a cardigan-enshrouded wallflower even more socially awkward than Steven.

At last, though, he meets Karen, a slightly-geeky-but-not-dysfunctionally-so librarian with whom he hits it off. (All four characters are played by

REVUE

UNTIL SUN, JUN 15 (8 PM)

## BETWEEN YOURSELF AND ME

DIRECTED BY JUDITH HOPKIN

WRITTEN BY DAVID BELKE

STARRING GARRETT ROSS, VANESSA SABOURIN, NATASCHA GIRGIS, GEORGE SZILAGYI

VARSCONA THEATRE (10329 - 83 AVE), \$19 - \$22

Natascha Girgis, and while the first three are just broadly drawn caricatures written for laughs and little else, Girgis embraces the stereotypes with glee, wringing every chuckle she can out of them. She especially nails the disconnected cadences of the beatnik's stuttered beat poetry.)

Ross is wonderfully cast as Steven. Rather than merely playing up the the guy's overwrought elocution and nerdy fumbings, Ross finds the dignity and pride underneath the insecurity and the romantic inexperience.

**VANESSA SABOURIN** has a harder time as Amy, who turns out to have an ulterior (maybe even to her) motive for setting up Steven on all those bad dates. She plays Amy a little too broadly, her vocal cadence a little too sitcom-y, especially in dialogue with other characters—lots of "Ooookaays..." and exaggerated pauses. She mostly skims the surface of the char-

acter, though granted, the script is more focused on Steven, despite being told from Amy's point of view. And it doesn't help that Amy's behaviour in the second act becomes increasingly self-centred. Sure, we probably all acted a little impulsive in the pursuit of love, but there doesn't seem to be any acknowledgment of her selfishness, and I'm not sure it was intended to come off that way.

And, at nearly two hours spread over two acts, the play's premise (man goes on some bad dates and some good ones, best friend is jealous) is spread a little thin, especially when we get to the last scene between Steven and Amy, a not-altogether-necessary bit of fourth-wall-breaking that doesn't quite come off.

Still, Belke's gift for dialogue is impressive, and much of the fun of the play is listening to the way he riffs off the nerd stereotype, the beatnik stereotype, the weirdo spinster stereotype, etc. In the end, it's Belke's reliably witty script, and the excellent performances by Ross and Girgis (and George Szilagyi as Steven's superintendent, occasionally interjecting brusque morsels of folk wisdom) that makes what could have been a two-act sitcom about nerds in love into a funny and quirky take on affection, jealousy, and most of all, friendship. ▽

# Get into the artist's chair for *Therapy*

SHERRY DAWN KNETTLE / sherry@vuweekly.com

**T**he therapeutic value of the arts is well known, and whether we are the artist or the viewer, our connections to a work of art can leave us feeling healed from whatever it was that ailed us, so much so that the artistic process is itself a form of therapy, where the art becomes a source of transformation.

Mile Zero Dance artistic director Gerry Morita is so interested in the variety of therapies out there, she's decided to examine things more closely in a studio performance, appropriately titled *Art vs Therapy*.

"I was curious about how artists would define their own work—as art or as therapy," says Morita. "Or if they would even get into that debate at all. I also wanted to present a show where the artists wouldn't feel obliged to entertain—to let them just do something that's purely therapeutic."

She invited artists from various disciplines to dissect the issue, and Edmonton's artistic community has responded.

**TIM FOLKMANN**, known for his film and video work, has decided to recreate some scientific video therapy experiments done in California during the 1980s. He transforms the original work into performance art, titled "Obey the Alien." The work will include a mysterious alien voice, several dancers, a video camera with screen and a little button that volunteers can push to take control of the



PREVIEW

FRI, JUN 6 & SAT, JUN 7 (8 PM)

## ART VS THERAPY

PRESENTED BY MILE ZERO DANCE

PART OF THE GEN'EST PAX LINE PRODUCTIONS

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THE LANDING PAD (201, 10923 - 101 ST), \$10/\$12

little world he's creating.

But the therapeutic experience takes different forms, and when Don Ross shares music with Australian hurdy-gurdy player Barb Dwyer, they blur the boundaries between art and therapy.

"We're hoping the special vibra-

tions set up in the co-mingling of m clarinet with the sympathetic strings of the hurdy-gurdy will set everyone's molecules a-tingling," says Ross. "The blend of the two instruments is incredibly lush, plus Barb is a wonderfully compelling folk singer, with a daffy sense of humour."

Other performances include visual artist Tim Rechner creating a new work and Amber Bortosik with some luxurious cushions out in the parking lot. And in case it's just all too much and you need some therapy yourself, certified massage therapists will be on hand in the studio with their healing touch. ▽



# Masterful writing from the Argentines

## BOOKS HOPSCOTCH

When an author's writing is introduced to a new language, it sometimes happens that his body of work, which likely emerged gradually in the countries that share his mother tongue, comes over those for whom this work is newly exciting. I remember when, within a very compact space of time, everything by Paul Auster was appearing in Spanish translation in Mexico. Suddenly everyone I knew in Mexico was reading Auster's work enthusiastically, surveying the whole oeuvre at once, gobbling it up and talking about it. Something similar is happening now with the work of Roberto Bolaño. Following the hugely successful debut of his novel *The Savage Detectives* in English translation last year, it seems now like everybody's reading Bolaño. In the literary cliques of Anglophone North America, the guy's a sudden star, with a significant body of work to back it up. The difference between he and Auster is, sadly, Bolaño's not around to enjoy it.

Born in 1953 in Santiago, Chile, Bolaño lived a largely vagabond existence, residing at different times in Mexico, France and Spain, which might go some distance to explaining his late start in getting published. Yet while his published work only started to build up in the 1990s, it quickly drew attention for its striking, wicked wit, perverse invention and thematic daring. "When I read Bolaño," wrote Nicole Krauss in a not uncommon appraisal, "I think: everything is possible again." He died in 2003 at the age of 50. *The Savage Detectives* is now in paper and Bolaño's last major work to be translated into English, his posthumous epic *2666*, is set to appear this fall. Yet a less-heralded—and comparatively slim, and thus less daunting—volume has just recently found its way to bookstores and is not only very

much worth checking out but arguably makes for an intriguing starting point for the uninitiated.

*Nazi Literature in the Americas* (New Directions, \$26.50) is a biographical dictionary of 20th century New World fascists, varied personae of varied background and literary, social or political ambition who each in some way locate their inspiration in the heinous doomed pursuits of, among others, Hitler. These figures are fictional, entirely plausible, oddly pathetic and uniformly fascinating to track through the brief sketches Bolaño provides. The peculiar structure of the book draws upon similarly structured works by Borges or Stanislaw Lem, but pushes formal play and mythical reverie into an altogether more deeply sinister abyss.

In *Nazi Literature in the Americas* we meet, among many others, Luz Mendiluce Thompson, daughter to the renown Argentinean poetess, a socialite and publisher, who spent her insane, promiscuous and frustrated years treasuring a photo of herself as a baby being held by Hitler. We meet Ignacio Zubieta, polo player, great dancer and bibliophile, who might have been a beloved popular figure had he not left Colombia to fight for both Franco and the Nazis. We meet Jim O'Bannon, American football player and poet, "equally susceptible to the allure of force and a yearning for delicate perishable things," who loved the Beats, but wound up beating up Allen Ginsberg when he belatedly sniffed out the legendary author's homosexuality.

In every case, the point to these tales is less about sympathizing with these individuals than it is about recognizing how easily evil can slip into an individual's unruly path through life, a theme that lines the work of Jerzy Kosinski, among others. Most interestingly, Bolaño himself, far from assuming a detached role, appears in the final, Graham Greene-esque entry, in which he encounters a figure with whom he shares much in common while becoming

instrumental in his execution

**MY STILL-FRESH INTEREST** in Bolaño's writing recently led me to César Aira, a perhaps even more peculiar Argentinean novelist whose work Bolaño had praised and written prefaces for. Aira is wildly prolific, in part because his books are so very short, but only a few of them have appeared in English. The one I've thus far been able to sample is *How I Became a Nun* (New Directions, \$17.50), which takes the form of a memoir focused on Aira's seventh year of life, the period that led to "the invention of my memory." Aira tells of moving to the city and being taken out by his father to try ice cream for the first time, an episode that ends in hysterical, hilarious tragedy when it turns out that the ice cream is laced with cyanide and the confusion builds to the point where Aira's enraged and embarrassed father beats the ice cream vendor to death.

Religious rhetoric abounds, yet, puzzlingly, the promise of the title never comes to fruition. Fantasies, out-of-body experiences, dwarves and radio programmes featuring a child Jesus leading a variation on *Our Gang* come to vibrant life in these pages, one episode leading to the next in a way that's at once organic, silly, insightful and feeling very much like the writer is making it up as he goes. A troubled, unusually introspective identity is taking shape, the narrative complicated above all by the unremarked-upon contention that the author is actually a girl, though everyone else refers to Aira as a boy.

*How I Became a Nun* plays jazz with memory and perpetual storytelling, that important branch of magic realism. It's thrilling, if perhaps so willing to slide off every conceivable template as to feel terribly slight. I for one found it absorbing from start to finish, and even if it hardly carried the weight of the work I've read thus far from Bolaño, I would have to agree with Bolaño's statement that "Once you've started reading Aira, you don't want to stop." ♥

## NEXTFEST COVER

CONTINUED FROM PAGE 20

jesters, like commentators or journalists: they're looking at the world around them and processing it and responding to it. That's what interests me, and because Nextfest is all new work, there's a greater opportunity for stuff like that to happen."

**WHICH ISN'T NECESSARILY** to say that it always does: with a festival as broad as this one, there's room for variety, and you're as likely to see conventional one-act comedies as you are social-and artistic-boundary pushing works.

Still, though, you can tell that Pirot's sympathies lie with the latter, a sentiment that isn't so much anti-establishment as it is fiercely pro-community, an honest appreciation of the necessity of being engaged in the world around you.

"Well, I mean, if you think that Shakespeare was so fucking brilliant, why don't you do what he did, instead of just rehashing his work?" Pirot offers by way of explanation for why he

prefers contemporary, engaged work. "He was a very socially engaged playwright. he was looking at the world he lived in, and put that work out there, and that's what I'm more interested in doing—identifying Shakespeares and creating Shakespeares and fostering Shakespeares."

"I think there's a certain lack of rigour—in Edmonton, but just in our world in general—as to why the arts are relevant, and without that rigour,

a lot of artistic experiences become irrelevant," he continues, his head weaving through the air in thought. "A lot of the relevance of art comes from that sort of bourgeois sensibility, where it's just a mix-and-merge social exercise where we go out and identify ourselves as being educated, cultured, civilized people who are going to go out and consume a completely irrelevant experience. I think we have to make it relevant to people by looking at what's going on around them and responding to it."

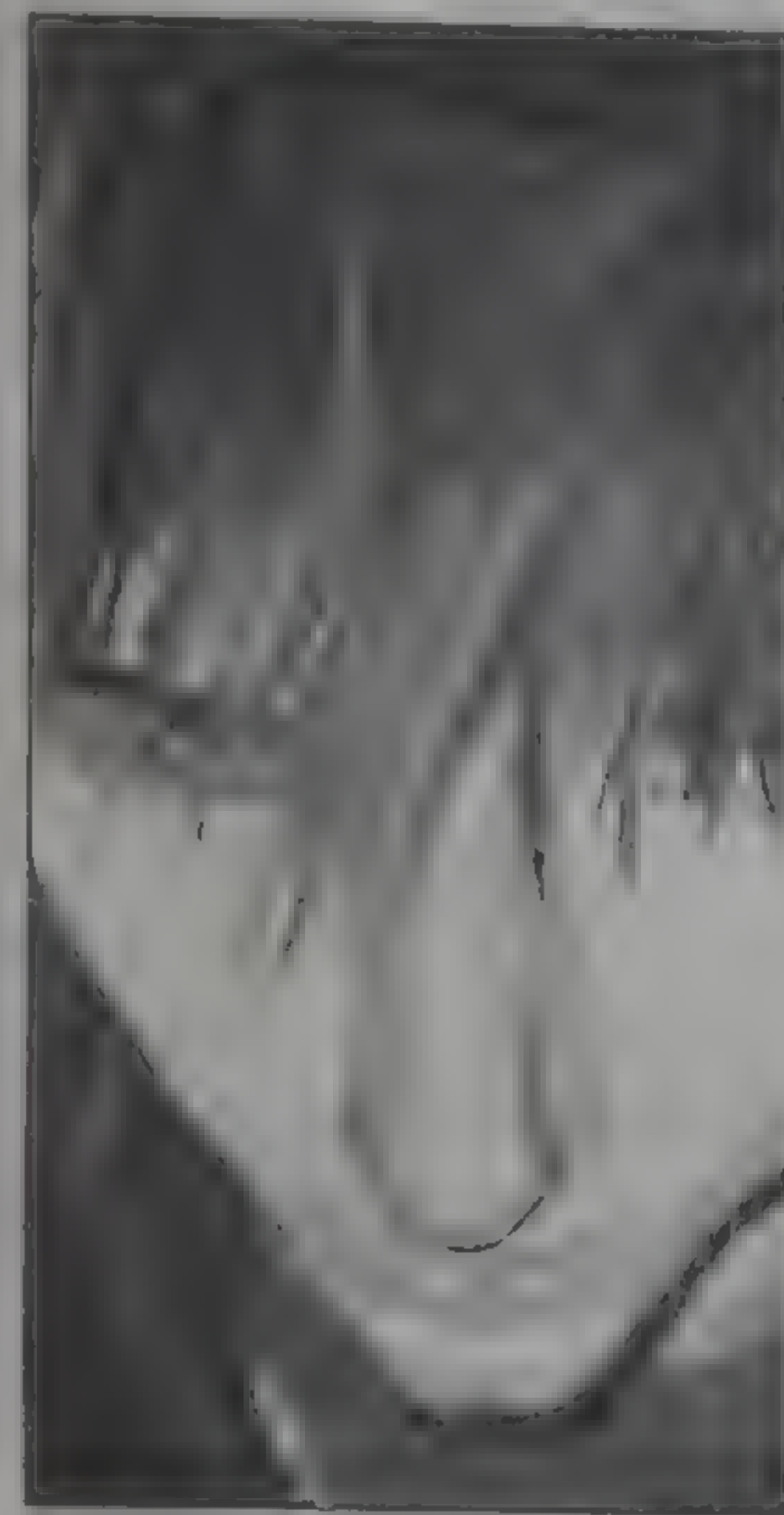
Firm as his opinions are—and as infused into the spirit of Nextfest they've become—Pirot is, as always, quick to remind that, while the festival's on he's the

least important one involved with it. True to his message of engagement with community, he sees himself as nothing but an enabler, someone to help guide the artists through the ten days of the festival and out into the world, offering support and encouragement wherever he can.

"I can sit and talk forever about everything," he says with a knowing grin, "but ultimately this is about offering direction and giving our artists a

chance to show their stuff. I'm always curious about how Nextfest can help artists do what they want to do.

"I don't necessarily have the brain space to do everything I want to do," he continues, ruefully, "but I can help others with what they want to do, and Nextfest offers the best opportunity I can think of to connect artists, and encourage artists, and build something here." ♥



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# Hardware thrill: award season hits Edmonton

DAVID BERRY / david@vancouverweekly.com

Edmonton mantles will soon be getting a whole lot heavier, as award season makes its well-earned way into our fair city this June.

First up are the **2008 Alberta Literary Awards**, held this year at our very own Royal Alberta Museum. Edmonton authors are well-represented across the eight categories, but out in only the Short Fiction shortlist, though everyone knows that isn't a valid literary genre anyway.

In better news for our city, essayist and teacher Myrna Kostash, whose career spans from the definitive Canadian history work *All Baba's Children* to her traveller's guide to the North Saskatchewan, *Reading the River*, will take home the Golden Pen award for lifetime achievement. Edmonton also managed to sweep the nominations for the Annet Award for Children's Literature, with Marty Chan, Katherine Olubitsky and Gail Sidonie Sobat taking up the shortlist there.

Elsewhere, Todd Babiak's serialized *Book of Stanley* will go against Tina Newington's *Where Bones Dance* and Lethbridge author's Darcy Amayose *Odori* for the Bugnet Award for Novel, while Bert Almon's *Ghost in Waterloo Station* is up for the Stephansson Award for Poetry. Jim Bowling's *The Lost Coast* is up for Non-Fiction, while J Mark Smith and Audrey Whitson compete for the Don Whyte Memorial Prize for essay founding out the Edmonton nominees, local playwrights Stewart Carmoine and Mieko Ouchi plays *At the Zenith of the Empire* and *The Blue Light*, respectively, will compete for the Ringwood Award for Drama.

**PEAKING OF** award-nominated Edmonton playwrights (is there an award for best segue in a newspaper article?), Vern Thiessen and Collin Doyle have to be

AWARDS

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MON. JUN 23 (5 PM)  
**2008 ELIZABETH STERLING HAYNES AWARDS**  
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happy after Monday's **2008 Elizabeth Sterling Haynes Awards** announcements, as their plays managed to snag not only nominations for Outstanding New Work, but the big nods for Outstanding Production at this year's celebration of Edmonton theatre. Thiessen's *Vimy* (produced by the Citadel) and Doyle's *The Mighty Carlins* (Workshop West) will go up against the Citadel's production of *I, Claudia* and Theatre Network's *Misery* in the Outstanding Production category, while Nathan Cuckow's *3 Different Heavens* and Cathleen Rootsart's *Choke* join them on the Outstanding New Work short list.

Other notable nominations—which is to say, those that warm the cockles of my bitter, cynical, theatre-critic heart—include Lora Brovold's nod for Outstanding Actress for her earth-moving turn as the titular doomed activist in *My Name is Rachel Corrie*, Twilla MacLeod in the Supporting Actress category for her reserved-but-chilling work in *Orange Flower Water* and John Wright and James Hamilton's nods in the Actor and Supporting Actor categories, respectively, for their work in *Carlins*. For a complete list of the nominees, including Fringe productions, visit [sterlingawards.com](http://sterlingawards.com).

Best of luck to each and every Edmontonian nominated for an award this June: you are all winners in our hearts. Except for those of you that lose, of course: you can feel free to move to Calgary. ▼

# Galloway proves a masterful player

JAY SMITH / jay@vancouverweekly.com

**P**atriotism, God-granted righteousness, ethnic superiority—these are the time-honoured justifications for war. But without these grander narratives, without the appeal of these so-called greater sacrifices, what remains of war, war as an essence, war as a story?

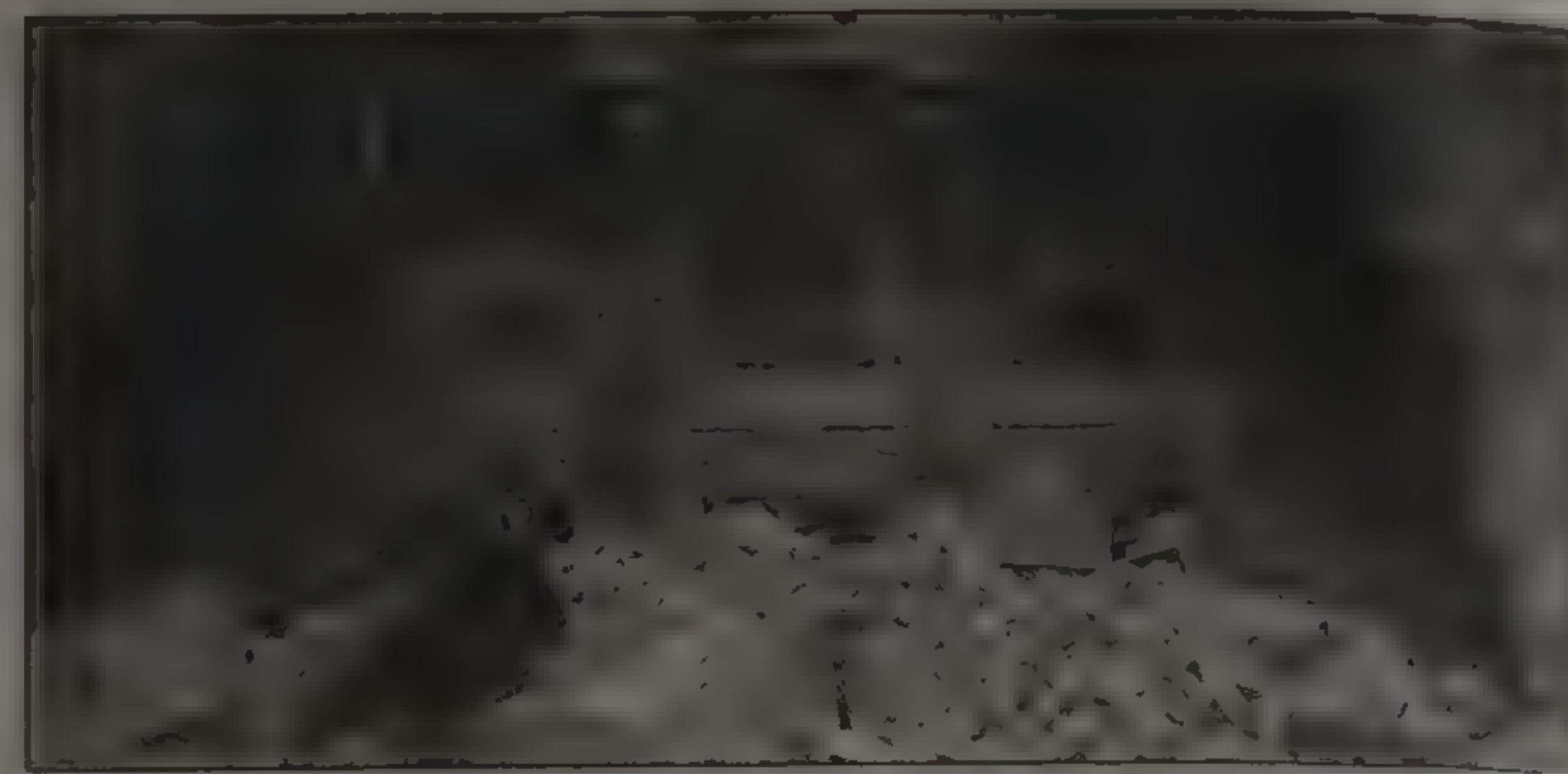
In Steven Galloway's stunning new novel, the answer is clear: sans the crutch of abstract justice, war is banality and bloodshed. And, as anyone who partakes in conversations about armed conflict should know, those who are trying to live their lives in a war zone bear the full brunt. War, ultimately, is about getting water and bread, and trying not to die.

The siege of Sarajevo, the backdrop for Galloway's novel, was the longest siege in modern history, spanning from Apr 1992 to Feb 1996. It carries the dubious distinction of having killed, according to UN estimates, 10 000, of whom 85 per cent were civilian.

*The Cellist of Sarajevo* is based on actual events: Vedran Smailovic, a renowned cellist in Sarajevo, played Albinoni's *Adagio in G Minor* for 22 days on the spot where, on May 27, 1992, twenty-two died while waiting in a bread line. In the shelling that killed them, more than another 70 were wounded. Galloway's book, while fiction, covers the period the cellist played and imagines the lives of three characters who encounter the music.

The character of Kenan spends the entire novel getting water. In order to get the water that he, his family and his neighbour need, he must travel across town, avoiding snipers and crossing the river on a bridge that hasn't yet been blasted to bits, to the ancient brewery that is the only undestroyed source of clean water he knows of.

Dragon, who sent his family to safety in Italy, regrets not having left as well. We follow him as he goes to the bakery, where he works, to get



BOOKS

**THE CELLIST OF SARAJEVO**  
BY STEVEN GALLOWAY  
ALFRED A. KNOPF CANADA  
\$29.95, 272 PP

some bread.

Arrow was a member of the university target-shooting team who is enlisted as a crack sniper in the defense of Sarajevo. Just like the other characters, she is losing track of her humanity amidst the conflict.

**IN THE NOVEL**, the cellist's music—the *Adagio in G minor* based on a fragment found in the firebombed library in Dresden, not an insignificant selection—counteracts the meaninglessness of death, the greyscale existence of besieged civilians, the automation of murder. If ever one has wondered what art can do in the face of violence, Galloway makes it clear: art can reconnect us with humanity.

Galloway teaches creative writing at UBC and SFU in Vancouver and is the author of the novels *Ascension* and *Finnie Walsh*. Unsurprisingly, his is an expert touch. The line that he treads is thin indeed: this book could have easily fallen into cliché, melodrama or polemic, but, as in the best of naturalistic writing, his style is virtually invisible and exactly appropriate.

When he describes the burning of the National Library in the siege, remembered through the character of

Kenan, who witnessed the fire, Galloway writes: "For days afterward, the ash of a million books floated down onto the city like snow."

It's simple language, colloquial and maybe it flirts with cliché ("a million books"), but that's the point: what language is there for war? Isn't all language that attempts to describe war, ultimately, cliché? And, echoing Adorno's statements about poetry in the wake of Auschwitz, isn't the embellishment of figurative language a sacrilege?

Following the shelling of civilians who have all risked their lives to get to the brewery so they can get something so stupidly essential as potable water, Kenan looks at the ground Galloway writes in a tone that practically constitutes a diagnosis of post-traumatic stress disorder: "In place the ground is stained dark red, but where he stands it's clean."

To call *The Cellist of Sarajevo* "cannip for the bookclubs" because of its emotional potency, as one reviewer has, goes beyond being blatant sexism, missing the point entirely. Apart from the fact that many of us are caught up in the jingoistic rhetoric concerning Canada's participation in Afghanistan, which gives this book a perhaps unintended political impetus, Galloway rearticulates the essential role of art to untether us from the rhetoric of war, to humanize us and bring us together. ▼

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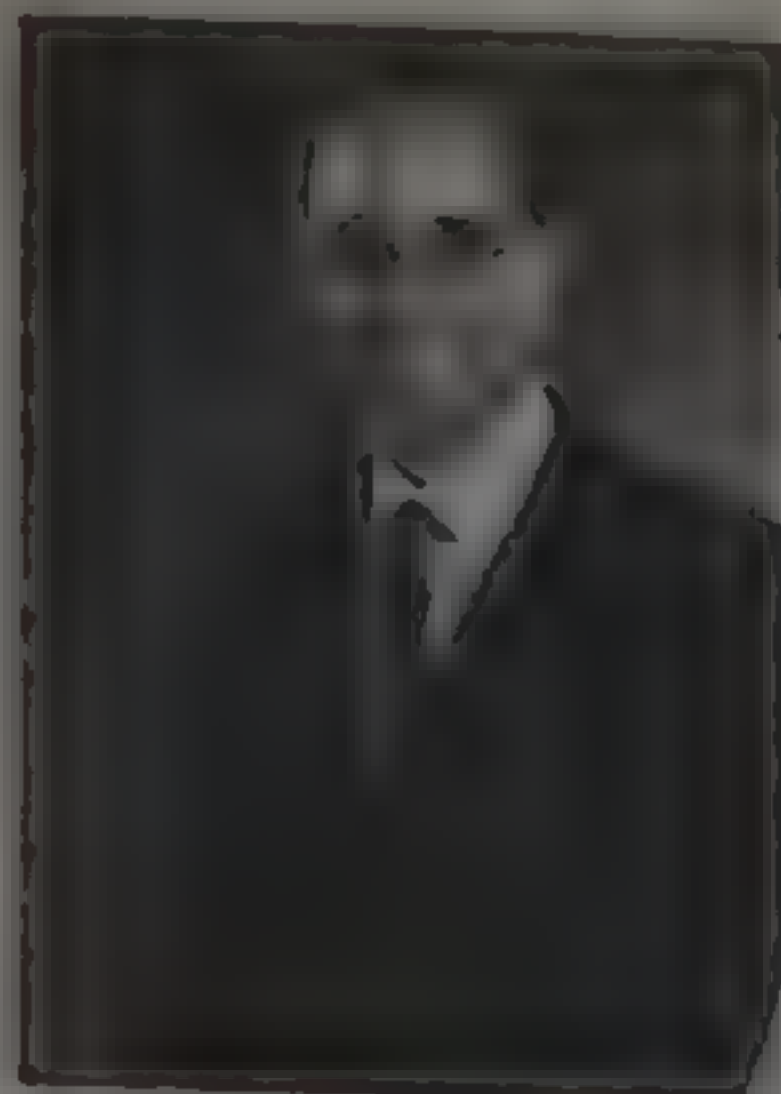
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Message from His Worship  
Mayor Stephen Mandel



Welcome to Pride!

On behalf of City Council and all Edmontonians, best of luck for an outstanding week of community and celebration of everything that makes us different and all that makes us the same.

We're a City that values its diversity and we value everyone's contributions to this community, regardless of our age, race, orientation, gender or ability.

Congratulations to Pride Week organizers, committee members, volunteers and participants – and ~~congratulations to the friends, family, neighbours and other community members who will support, attend~~ and participate in the celebration – during Pride Week and beyond.

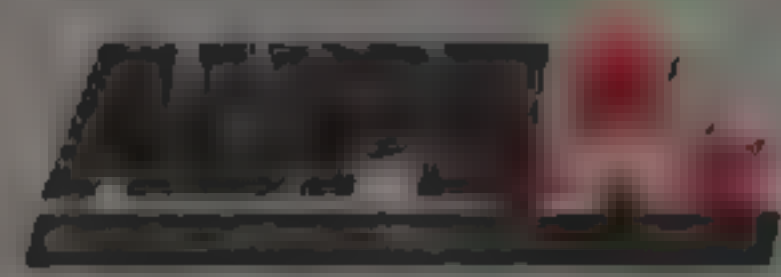
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# Much to Celebrate Much to Do: Vriend 10 Years Later

Michael Phair / Ted Kerr

...origin is about overcoming silence to ... both loud and proud, which is exactly what the patrons of New York's Stonewall Inn did 39 years ago this month. In the early hours of 28 June 1969 sissy boys, lesbians, drag queens and butches didn't go quietly to the night in the face of Mafia blackmail and New York Police bullying. They fought back in what is now known as the Stonewall Riots, creating the impetus for Pride celebrations around the world and by doing so gave the LGBTT community an example of how to stand proud in the face of forces that don't value your voice.

In the same year, then Justice Minister Pierre Trudeau declared that the federal government had no business in the bedrooms of the nation, effectively indicating that the consensual sexual acts in private would not be prosecuted which began the legal process of equality for queers in Canada.

As we see it, Alberta's 'Stonewall' had its origins in Edmonton when Delwin Vriend was fired in 1992 from Kings College for being gay. Delwin Vriend went to the Alberta Human Rights Commission where he found that his rights were not protected under Alberta's Individual Rights Protection Act. Delwin with his family and Edmonton's LGBTT community took the province to court for not protecting the rights of sexual minorities.

After a long court battle in which allies of the queer community showed their support and detractors ensured they were heard, the Supreme Court of Canada in 1998 ruled that the Charter of Rights ensured that sexual orientation was protected across the country and that provinces and territories must extend that protection into their Human Rights legislation. If legislation in a province was not changed in a timely fashion, the Supreme Court went on to say that such protection 'would be read into the legislation' thereby guaranteeing the rights of LGBTT people.

The ruling paved the way for many other



## PRIDE

victories including the legalization of same sex marriage and the extension of benefits to same sex relationships thus undermining then Premier Ralph Klein's attempt to keep Alberta's queer community 'second class' through his anti-gay agenda.

At City Hall on April 6<sup>th</sup> The Institute for Sexual Minority Studies and Services of the U. of A. and Exposure: Edmonton's Queer Arts and Culture festival brought together special guest Delwin Vriend, master of ceremonies Julie Lloyd, moderator Paula Simons, and panelists Lyle Kanee, and Murray Billet to talk about what it was like to be involved in the case and discuss what has happened since.

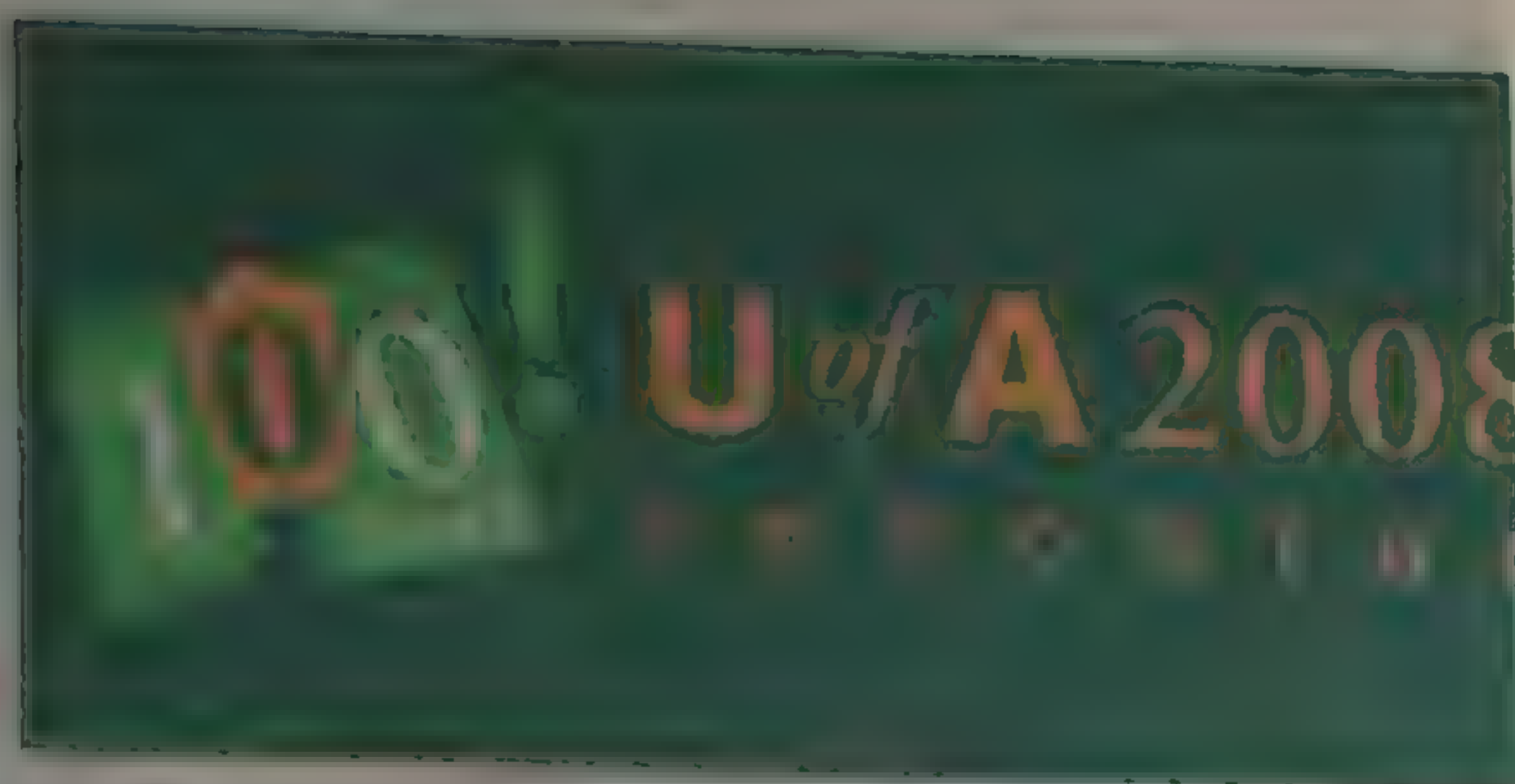
In the decade that has passed since the ruling the social and political climate concerning same sex issues has changed dramatically, becoming more hospitable to individuals, groups and institutions being created and evolving to serve the needs and interests of sexual minorities in Alberta

In Edmonton alone we have seen the growth

of the PRIDE Festival, The Pride Centre, the creation of Camp fyrefly, Team Edmonton, the Institute of Sexual Minority Studies & Services at the University of Alberta and Exposure: Edmonton's Queer Arts and Culture Festival- all of which would have been unimaginable in Klein's Alberta. It is easy to see that the Vriend victory provided and continues to provide the rationale for funders, politicians, audiences and the general public to provide resources, engage in, celebrate and champion queer events and causes

What hasn't changed in the past 10 years is the Progressive Conservative government's unwillingness to write-in the Vriend ruling into Alberta's Human Rights Legislation, thus still showing an unwillingness to accept sexual minorities as full citizens and creating a culture where prejudice is tolerated.

With a new Premier, many new Ministers, as well as strong public support and an election conceivably at least 3 years away the Alberta Government has an outrageously great opportunity to show it's pride for queer Albertans by unmasking past homophobia and changing the legislation to include sexual minorities and to include gender identity Pride 2008 is the perfect time to renew efforts to push the Stelmach government to do the 'right thing' and include all of us!



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# Celebrating Pride at the UofA!

## University of Alberta launches the New Institute for Sexual Minority Studies and Services

KRIS WELLS



### THE PRIDE

In 2008, the University of Alberta celebrates its 100-year anniversary. As part of these celebrations, we are delighted to announce the establishment of the Institute for Sexual Minority Studies and Services (iSMSS), which is located in the Faculty of Education. The new Institute is designated to serve the entire university community and is working to establish a "hub" for scholarly work in sexual-minority studies, giving primacy to research and teaching in this area. Given recent changes to Canadian law and legislation, and a growing interest in sexual-minority studies within the university, the Institute will work to be interdisciplinary in character to help enhance possibilities for groundbreaking research, policy development, education, and service provision. By bringing together both the studies and services functions under one office, iSMSS represents a unique model in Canada.

While the Institute represents a new and exciting venture, historically the University of Alberta has had a rich, vibrant, and storied history of nurturing and supporting sexual minority and allied students, faculty, and staff, as well as members of the greater Edmonton community. In 1975, a group of students created GATE (Gay Alliance towards Equality). GATE was one of the first gay-affirming campus organizations in Canada. GATE later developed into Edmonton's first gay-and-lesbian community center, which also ranks as one of the oldest gay-and-lesbian advocacy and support centers in Canada.

In Spring 2008, the Institute received funding from the Edmonton Community Foundation, the United Way, and the City of Edmonton to develop a research-informed sexual-minority youth outreach project. The three major goals of this project are: 1) to develop a sexual-minority youth intervention program and needs assessment; 2) to provide support for Youth Understanding Youth as a primary intervention and prevention site for at-risk sexual minority youth in the metro Edmonton area; and 3) to create an LGBTQ youth mentorship project with Big Brothers and Big Sisters Society of Edmonton. The Institute is hiring a community outreach worker to help us achieve these goals.

One of the Institute's key community (and national) outreach projects is Camp fYrefly ([www.fyrefly.org](http://www.fyrefly.org)).

[fly.ualberta.ca](http://fly.ualberta.ca)), which is Canada's largest youth leadership retreat for sexual minority youth. The camp, which celebrates its fifth anniversary this summer, is designed to help youth develop the leadership skills and resiliency necessary for them to become positive change agents in their schools, families, and communities. With tremendous support from volunteers in our community, Camp fYrefly focuses on empowering sexual minority youth through socialization and arts-informed educational initiatives including such media as drama, dance, writing, painting, and stenciling. Youth also participate in more than 25 interactive workshops and presentations while at camp. In sum, Camp fYrefly's social learning model helps youth to explore the complex personal, safety, legal, and health issues and concerns they face as sexual minority individuals living in Alberta and elsewhere in Canada. Our goal is to help youth move from feeling at-risk to a place where they can become resilient leaders of tomorrow.

As you celebrate pride 2008, we hope that you'll come visit and help us celebrate a new form of U of A Pride!

Andre Grace, McCalla Professor and Director  
 Sarah Flynn, Administrative Professional Officer  
 Kristopher Wells, Researcher  
 492-0772  
[www.iSMSS.ualberta.ca](http://www.iSMSS.ualberta.ca)



**PRIDE WEEK**

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# Pride Awards names have a past... Did you know?

Matt Malek

## LGBT PRIDE

Pride Awards are given out each year and bare names of some pretty important individuals who have dedicated themselves to good causes and left a lasting impression. It is important for us, as a community, to know our roots and realize the contributions made by those before us that allow us to live in a better world today.

This article profiles two of these great people: Maureen Irwin and Mickey Wilson.

Maureen Irwin was an incredible person who has made a huge difference in the lives of many people. Among her good deeds, she began shelters for homeless people in Edmonton and was politically involved in most local gay/lesbian initiatives through the 1980's and 90's.

The following is the tribute that was read at the presentation of the Canada Volunteer Medal on June 16, 1993, at the Parliament Buildings in Ottawa. Hers was one of 21 medals presented from all of Canada.

"Maureen Irwin's dedication and commitment have spanned 30 years and have benefited numerous groups in her community. Her caring and unfailing compassion have touched the poor and homeless, physically-handicapped children, children in isolated northern communities, people with diabetes and multiple sclerosis, alcoholics, drug addicts, gay and lesbian and discharged psychiatric patients. She also spear-headed the creation of Urban Manor, a shelter that offers overnight accommodation and support to homeless men.

Maureen Irwin's life exemplifies service to others in

a most selfless way. She has given her time, talent and energy to a wide variety of voluntary causes and is truly deserving of a Canada Volunteer Award."

Maureen was also a nominee for the 1993 Tribute to Women sponsored by the Edmonton YWCA in the Public Affairs and Communication category. She also received the Canada 125 Medal for volunteer roles in the City of Edmonton.



Mickey Wilson is also an amazing individual. As an ordained minister of Lambda Christian Community Church, a church serving in Edmonton's lesbian, gay, bisexual and transgendered communities, Mickey has been active for many years in the pastoral ministry with people living in the inner city, as well as with people with HIV/AIDS.

As director of the Interfaith Association on AIDS, Mickey guided that organization in providing spiritual support and connections for those affected by HIV/AIDS.

For more than twenty years Mickey has been active in the trans and queer communities. He founded and facilitates a trans support group, the TTIQ Alliance which provides peer education and develops educational materials. In addition, he works in the queer community, helping people who society had left behind - those living in the inner city, including people living with HIV/AIDS. Don't forget to attend the 2008 Pride Awards on Friday, June 13th @ City Hall 7:00 pm. Be there while we recognize other great people for making a significant difference. You don't want to miss it!!!

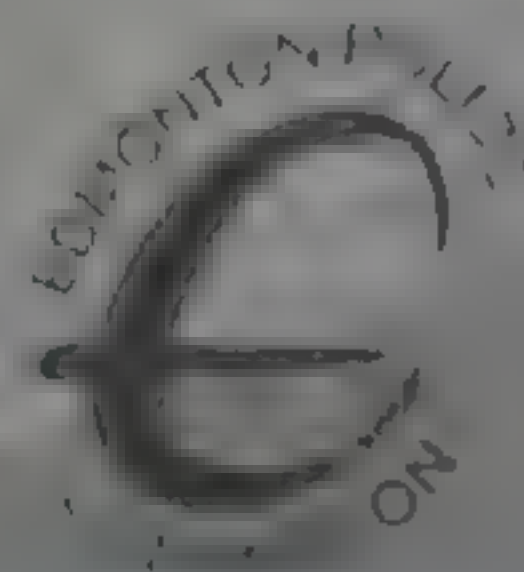
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# PRIDE

## Happy Pride! Edmonton!

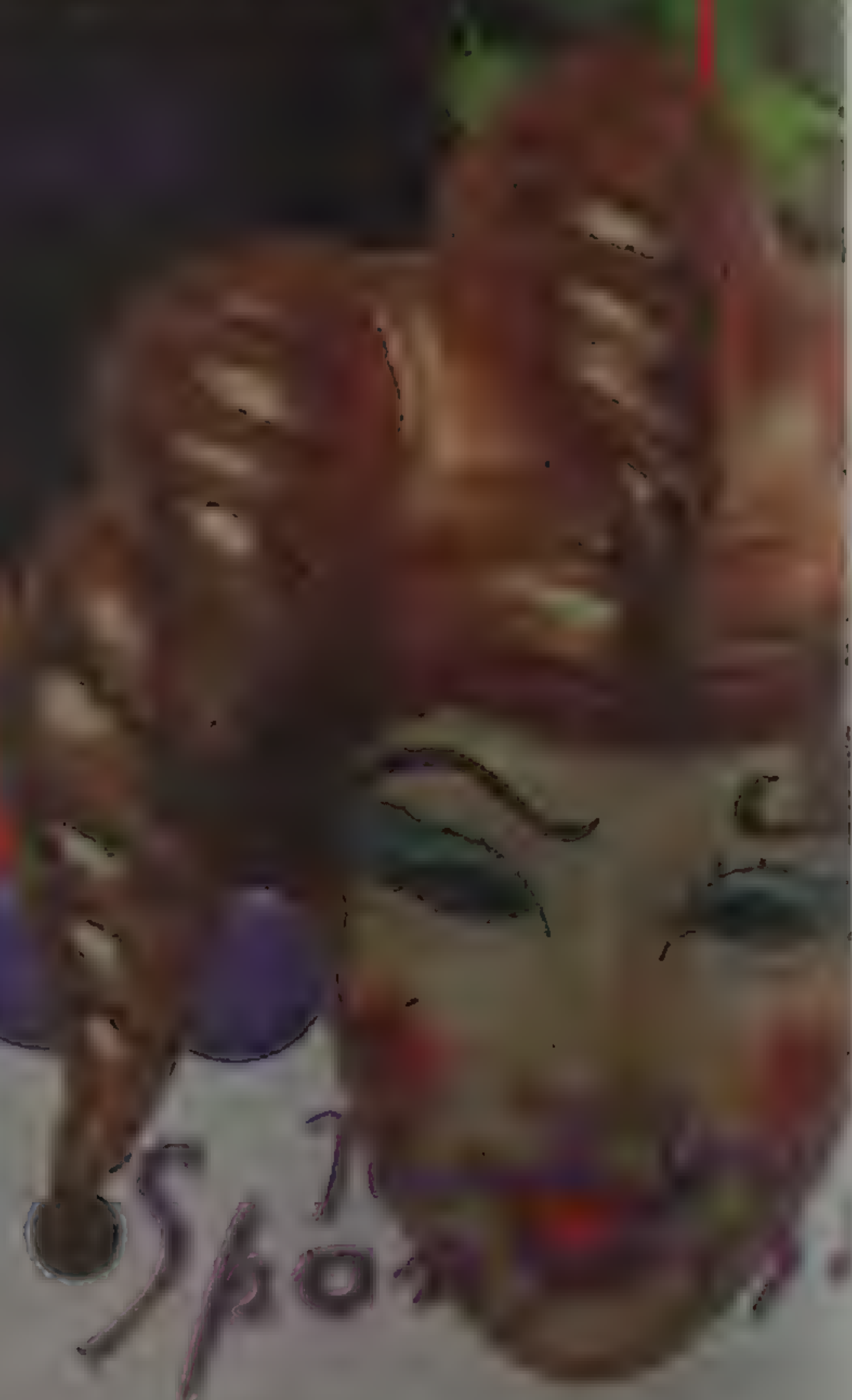




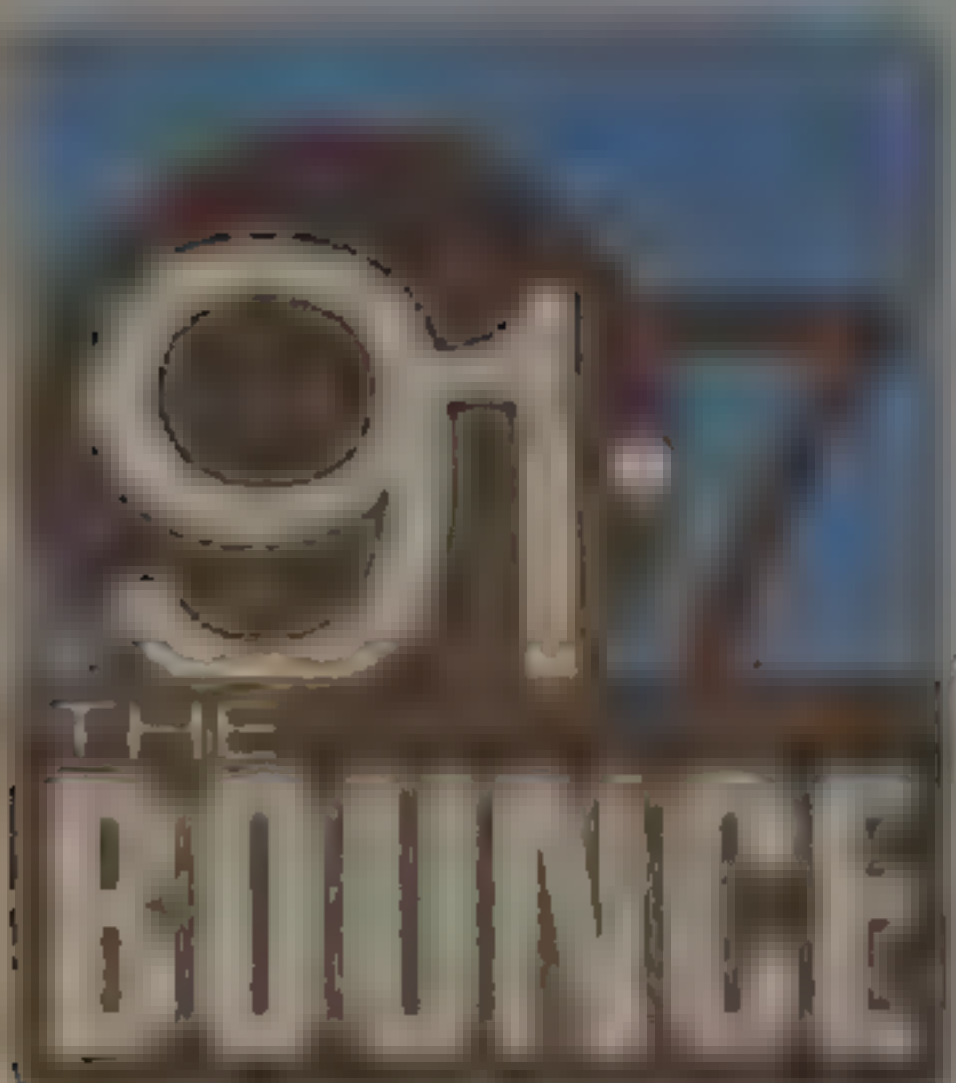
# PRIDE WEEK

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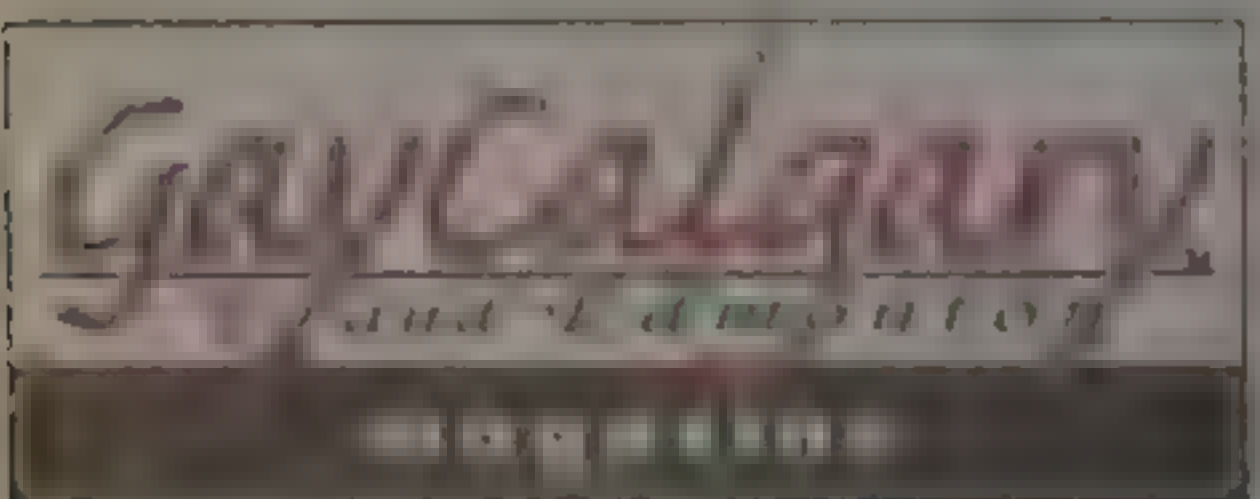
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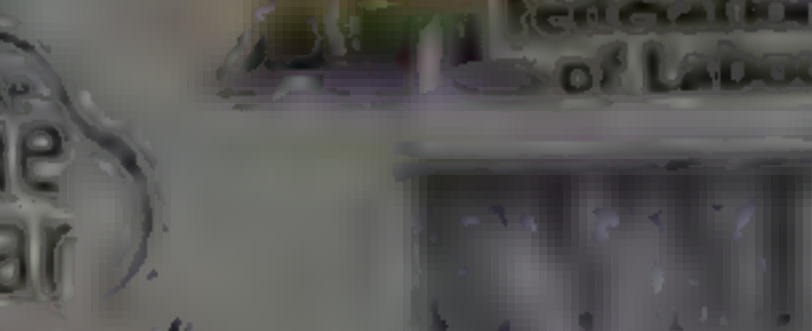
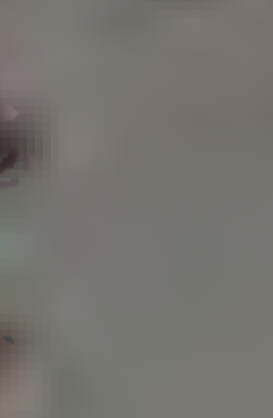
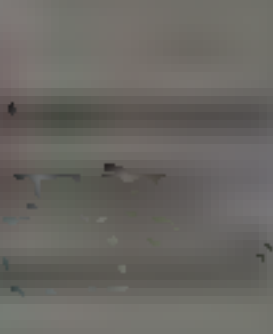
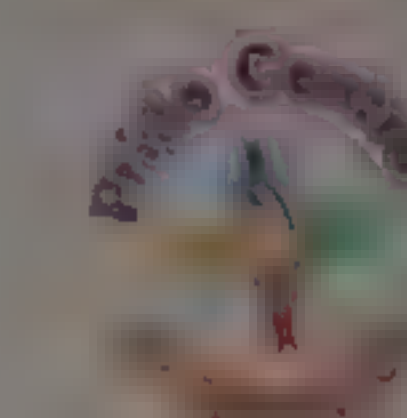
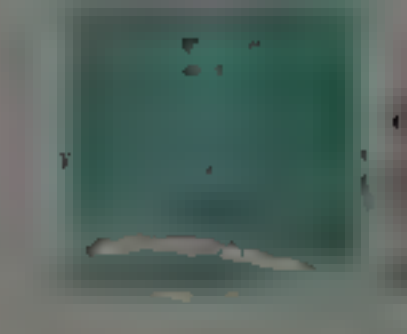
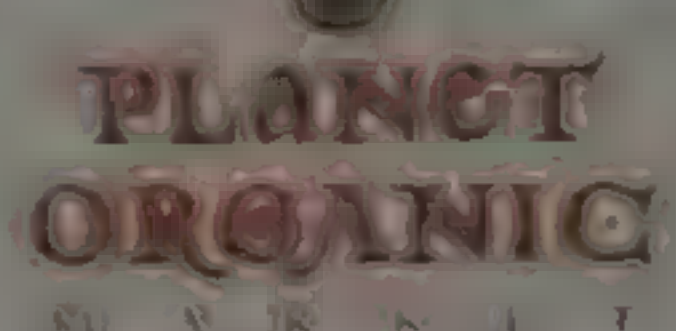
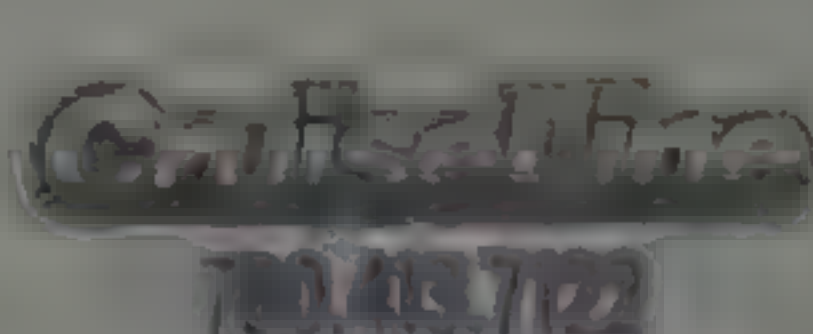
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# PRIDE WEEK UNMASKED

EDMONTON'S  
GAY, LESBIAN, BI-SEXUAL AND TRANS  
JULY 13-22 2008  
JUNE 13 - 22 2008

## Friday, June 13

### 2008 Pride Awards

Time: 7 PM to 9 PM  
Location: City Room of Edmonton City Hall,  
#1 Sir Winston Churchill Square

This event is free and open to all.

### Manhunt's 7 Sexy Sins of Summer Tour

Time: 8 PM to 3 AM  
Location: New City Suburbs, 10081 Jasper Avenue

Tickets: available at Tix on the Square, Chance Productions or at New City Suburbs.

First 100 sold through Tix on the Square: \$25, includes gift bag valued at \$250, no line-up.  
Second 100 sold through New City Suburbs or Chance Productions: \$20, includes door prize, no line-up.  
Tickets at the door: \$10.

## Saturday, June 14

### 2008 Pride Parade

Time: 2 PM to 3 PM  
Location: The Pride Parade will start at Jasper Ave & 108 St, travel east along Jasper Ave to 99 St where it will turn north, coming to an end at Sir Winston Churchill Square. Join the crowd along Jasper Ave to cheer on the parade.

### 2008 Celebration on the Square

Time: 3 PM to 8 PM  
Location: Sir Winston Churchill Square

### Edmonton Vocal Minority

Time: 7 PM to 8:30 PM  
Location: Royal Alberta Museum Theatre  
12845 - 102 Ave

Tickets \$15, \$12 for low-income individuals. Tickets available at The Front Page (10356 Jasper Ave), Earth's General Store (10832 Whyte Ave), TIX on the Square (9930 - 102 Ave) or through EVM members.

ASL Interpretation provided. For more information contact EVM at (780)479-2038 or go to [www.evmchoir.com](http://www.evmchoir.com).

### Womonspace Unity Dance

Time: 8 PM to 2 AM  
Location: Bellevue Hall  
7308 - 112 Ave

Tickets: \$10 for members and \$15 for guests of Womonspace. Tickets are available at Earth's General Store (10832 Whyte Ave), or by calling the Womonspace line at 482-1794

Doors open at 8 with free dance lessons from 8 - 9, courtesy of Footnotes Studios. Mixed dance to follow, beginning at 9 PM.

## Sunday, June 15

### Mayor's Pride Brunch

Time: 11 AM to 1 PM  
Location: Crowne Plaza - Chateau Lacombe,  
10111 Bellamy Hill

Tickets: \$40 + GST. A limited number of 8 will be available at a cost of \$320. Tickets may also be donated to help a youth celebrate Pride with the Mayor!

Tickets available at the U of A Bookstore (492-4215) or at the Main Desk in the Bookstore at the Student Union's Building, accepting cash, credit cards or Interac debit payments. Tickets may also be ordered online at <http://www.bookstore.ualberta.ca>. Limit of 300 tickets in total available.

### Soul OUTing

Time: 7 PM - 3:30 AM  
Location: Robertson-Wesley United Church,  
10413 - 123 St

## Tuesday, June 17

### Chief Boyd's Pride Week Reception

Time: 5:30 PM to 7 PM  
Location: Edmonton Police Office  
#1 Sir Winston Churchill Square

For more information:

Website: [www.police.edmonton.ab.ca](http://www.police.edmonton.ab.ca)

### Parents in the Closet The Family's Coming Out Experience

Time: 7 PM to 9 PM  
Location: Stanley Milner Library's Centennial Room,  
7 Sir Winston Churchill Square.

For more information:

## Wednesday, June 18

### Queer images: GLBT Film-Fest Part 1

Time: 6 PM to 9 PM  
Location: Metro Cinema, Zeidler Hall  
(Citadel Theatre Complex) 9828 - 101A Ave

Tickets \$10.00, available at the Pride Centre and Tix on the Square.

## Thursday, June 19

### Queer images: GLBT Film-Fest Part 2

Time: 6 PM to 9 PM  
Location: Metro Cinema, Zeidler Hall  
(Citadel Theatre Complex) 9828 - 101A Ave

Tickets \$10.00, available at the Pride Centre and Tix on the Square

## Friday, June 20

### Pride Youth Animé Masquerade

Time: 3:30 PM to 10 PM  
Location: Pride Centre of Edmonton  
9450 - 111 Ave

Tickets \$5.00, available in advance at the Pride Centre.

## Saturday, June 21

### Mardi-Gras Masked Ball (Pride Dance)

Time: 8 PM to 1 AM  
Location: U of A Enterprise Square  
10230 Jasper Ave

Tickets: \$25 advance, \$30 door - available at Tix on the Square or Pride Centre of Edmonton

## Sunday, June 22

### Pride Centre Family Brunch

Time: 10 AM to 1 PM  
Location: Pride Centre of Edmonton  
9450 - 111 Ave

This event is free and open to anyone

### Team Edmonton - Come Out and Play Day

Time: 1 PM to 4 PM  
Location: Kinsmen Sports Centre

### 3rd Annual Gay Cup

Time: 3 PM to 6 PM  
Location: Kinsmen Sports Centre Field #2

The Rainbow Slo Pitch won 2 years ago and the police took it last year. Bring your own lawn chair and cheer us on! Ticket Information: no cost, just show up and have fun!  
For information: Tina at 423-9925

More details and events available at  
[prideedmonton.org](http://prideedmonton.org)



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## Exposure to the Queer Elements: Edmonton's Queer Arts and Culture Festival Returns in November

Heather Zwicker

When the snow flies in a few months and the rainbows seem far away, we have an event for you! Come warm up to (and with) Exposure. If you were there last year, you know we're talking about Edmonton's new queer arts festival. (And we thank you heartily for coming out—especially if coming out is getting old for you.) Whether you're a seasoned *exposeur* or you just want exposure to more information about the festival, consider this the festival's queer W5:

**What is Exposure?** Exposure is nothing less than Canada's premier interdisciplinary queer arts and culture festival. Exposure 2007 was the brainchild of five-term city councilor, Michael Phair and the product of a dedicated volunteer steering committee plus diverse working groups. The festival exposed queer artists to new audiences—and exposed Edmonton audiences to new art. And it was a smashing success!

**Queer, you say?** Yes, queer. We use the term "queer" to embrace all forms of sexual self-identification that depart from normative heterosexuality. We hope you'll consider yourself embraced by Exposure, no matter how queer (or more-than-queer) you feel.

**Who is coming?** If we told you that, you'd have no reason to come to our website for the unveiling of the program. The program



PRIDE

comes out in September, when all will be revealed online at [exposurefestival.ca](http://exposurefestival.ca). Last year, after the amazing kick-off with Guys In Disguise's Loud & Queer Cabaret, Exposure showcased artists, performers, and speakers from around Edmonton (Alberta Beef, T.L. Cowan, Guys in Disguise), around the country (Shawna Dempsey, Lori, Millan, Ivan E. Coyote, Val Dejardins), and around the world (Ann Cvetkovitch, EG Chrichton, Gilles from Paris). Exposure had a storyslam, film screenings, a queer story workshop and a night of femme performance. There were exhibits and events at Latitude 53 (Queer Territories), the Art Gallery of Alberta (queer youth workshop) and The

Works (David Folk). And there was this eency-weency extravaganza in the form of a MasQueerade Ball called Rouge Exposure 2008 promises to be bigger and better (if not longer and uncut).

If you have ideas for who you'd like to see in future Exposure festivals, let us know! E-mail us at [ideas@exposurefestival.ca](mailto:ideas@exposurefestival.ca). If you'd like to volunteer, send a note to [volunteer@exposurefestival.ca](mailto:volunteer@exposurefestival.ca).

**When is it happening?** November 21-22, 2008. How many sleeps until this year's kick-off event?

**Where?** In an Edmonton neighbourhood near you! Last year's festival took place at locations all around town. Stay tuned for details and expect to find plenty of events in the heart of Edmonton's downtown.

**Why?** Because Exposure is making Edmonton the queer cultural capital of Canada. Because Pride in our community's arts and culture is a big part of Exposure. Because Exposure is the queer event of the season. And because it's just plain fun. And, it's all about you. Take some Pride in Exposure and check it out at [exposurefestival.ca](http://exposurefestival.ca).

Hapy Pride from everyone at Exposure. Have an outrageous week of celebration and we'll see you in November!

PRIDE WEEK  
OUTRAGED  
WEDNESDAY

### Laurie Blakeman, MLA

Representing Edmonton Centre with Pride



manwomanthing



Saturday, 14 June 2008, 7:00 PM  
Royal Alberta Museum Theatre  
(12043 102 Avenue)

ASL Interpretation Provided

Tickets: \$15/\$12 (low income)  
Earth's General Store (10832 Whyte Avenue)  
The Front Page (10356 Jasper Avenue)  
TIX on the Square (9930 102 Avenue)  
EVM Members

Information:  
[www.evmtheatre.com](http://www.evmtheatre.com)  
(780) 429-2000  
[edmonton.ca](http://edmonton.ca)





# Celebrating



Pride Week is better each year! We are proud to be part of it.



Linda Sloan  
Ward 1



Tony Caterina  
Ward 3



Don Iveson  
Ward 5



Dave Thiele  
Ward 6



Ben Henderson  
Ward 4



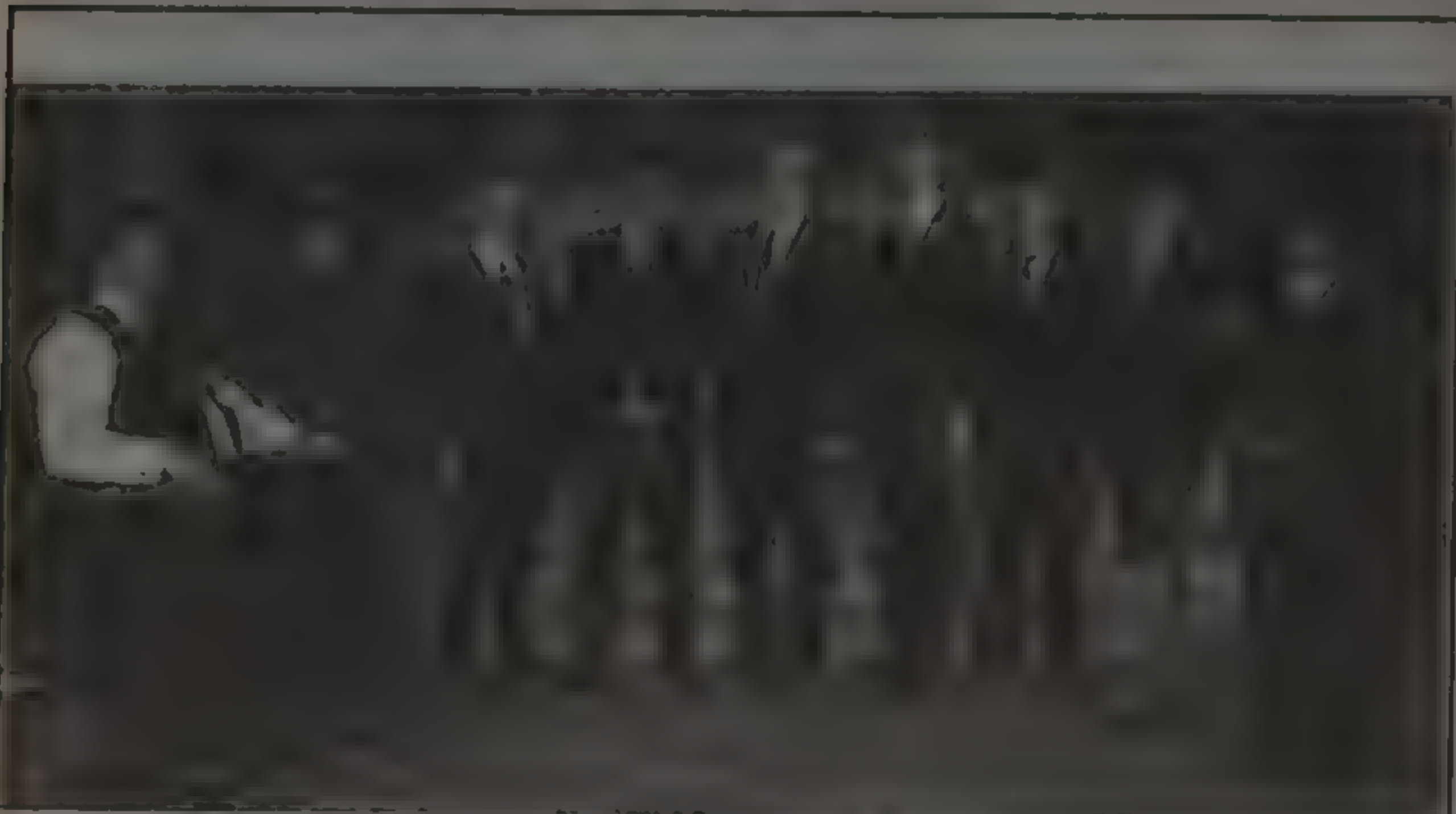
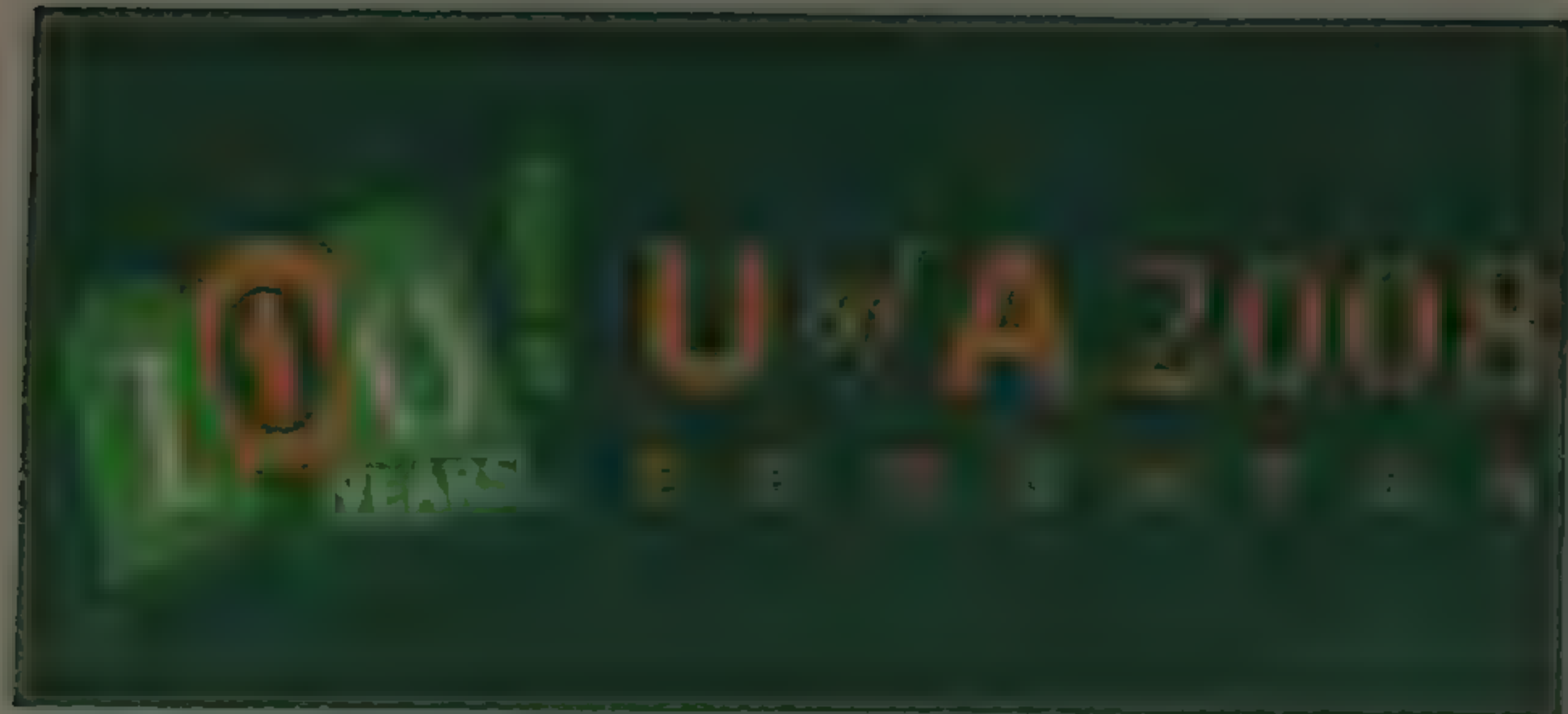
Karen Leibovici  
Ward 1



Jane Batty  
Ward 4

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**exposure**

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**November 21 - 29, 2008**

expose yourself to new audiences.  
expose yourself to new art.

[www.exposurefestival.ca](http://www.exposurefestival.ca)



# Happy Pride Everyone!

On behalf of the Pride Centre I want to recognize and thank all the volunteers who are part of putting on the Pride Festival. The Pride Festival relies on the work and effort of volunteers to make it happen. I encourage people to take some time and get involved, whatever time commitment you can offer. The more involvement of the community, the more the Festival can grow, and the more the Festival will reflect what the community needs and wants.

Pride is a chance to celebrate and acknowledge all the achievements of our community. I encourage everyone to attend as many of the events during the Festival as they can. It is an opportunity to learn more about the GLBT community and to show everyone our vibrancy, diversity and strength.

It has been an amazing year for the Pride Centre. With the support of a dedicated group of volunteers and staff, the Centre has grown and been able to reach out and increasingly support Edmonton's GLBT community. The Pride Centre's goal is to provide a safe, non-judgmental, welcom-



ing space where gay, lesbian, bisexual, transgendered and questioning individuals can gather, meet, learn and grow.

Our group base of volunteers that help operate the Centre, the dedicated staff that run its programs and the community whose tremendous support makes the Centre possible and it would be nothing without these dedicated people.

Many groups meet at the Centre, creating opportunities for greater communication and synergy within the community. Programs and services at the Centre include a Youth Space Drop In, a Seniors Group, coffee bar, and community access computers with free internet access, pot lucks once a month, an excellent library, Youth Theater Project that goes out into the community and talks about homophobic issues. The Pride Centre also works to promote events in the community and is a resource for those that need information

or referrals.

The Pride Centre strives to create an atmosphere of understanding and acceptance which will help make our community a better place for all of us. We are working to build awareness and support in the larger community and to assist and work with the GLBT community. Help celebrate the many accomplishments this community has made to society in general.

We continue to grow to meet the needs of the GLBT community, and are working to move its many facets, towards a greater future. We invite the GLBT community, friends, allies and supporters to visit the Centre and become a part of our future

Check us out at 9540 111 Ave. Call us at 488-3234 or check out our website at [www.pridecentreofedmonton.org](http://www.pridecentreofedmonton.org)

Have a great Pride Festival everyone, and hope to see you at the Centre!

Blair W. Croft  
Chair of the  
Pride Centre of Edmonton

[go2smilezone.com](http://go2smilezone.com)

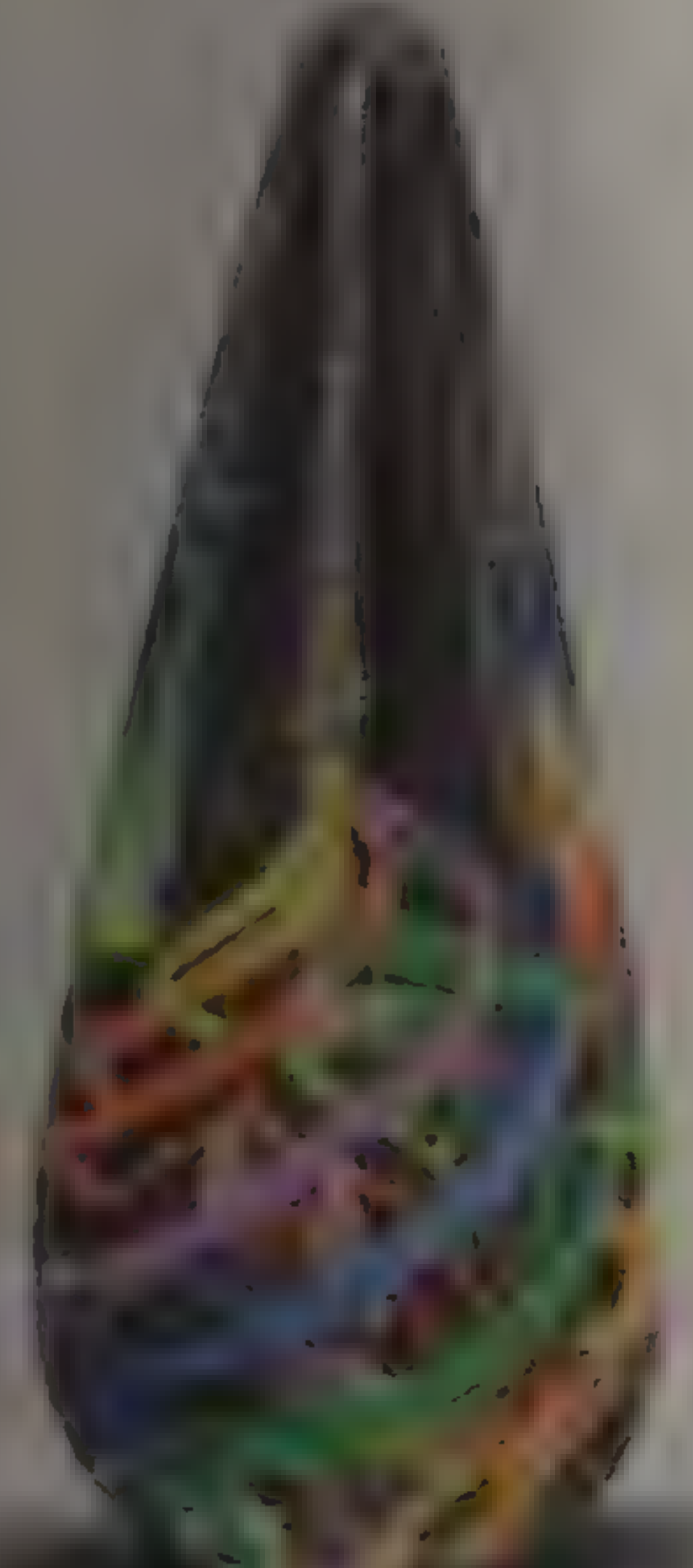
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Edmonton  
**PRIDE WEEK  
SOCIETY**

Tell us what you think!

The Edmonton Pride Week Society is conducting a survey to get your insights, experiences and comments on the Pride Week Festival. The results of the survey will guide the Edmonton Pride Week Society in its work. The more information we have from you, the better we can provide the Pride that you want.

The survey will be available at various Pride Week events to complete, or you can go to our website, [www.prideedmonton.org](http://www.prideedmonton.org), and complete the survey on-line.

Be a part of shaping the future of Pride!

**Queer Images:  
Edmonton's GLBT Film Fest**

Wed June 18 and Thurs June 19, Doors @ 6:00 pm, Showtime @ 7:00 pm  
Metro Cinema, Ziedler Hall, Citadel Theatre (9828 - 101A Ave.)

**Wednesday, June 18**

**Two Brothers**  
Canada 2007, 8 min  
Dir: Claudia Morgado Escanilla

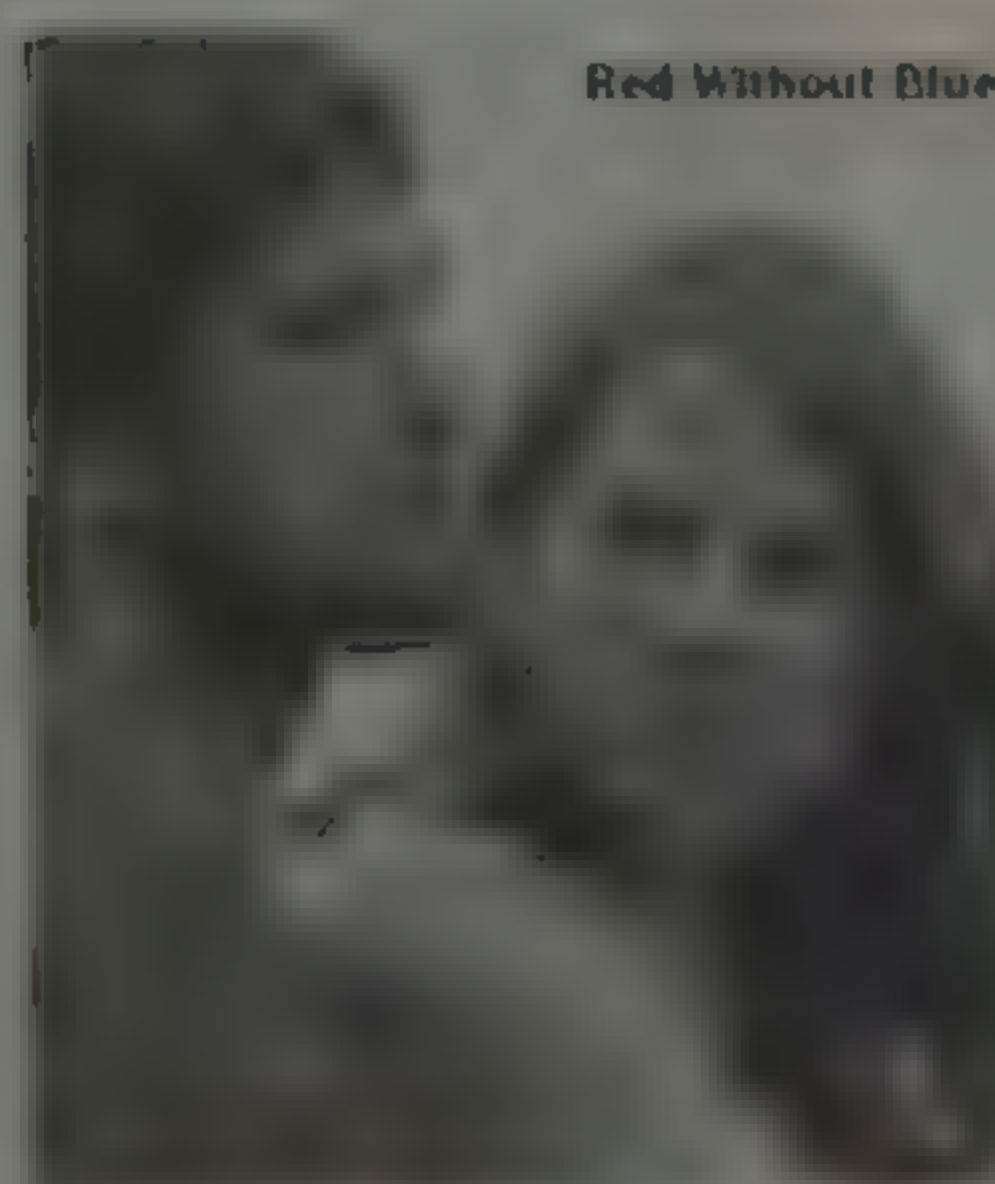
**Queer**  
Canada 2007, 13 min  
Dir: Trevor Anderson

**Red Without Blue**  
USA 2007, 77 min,  
Dir: Brooke Sebold,  
Henita Sills, Todd Sills

**Thursday, June 19**

**Freebirds**  
USA 2007, 40 min  
Dir: Cynthia Wade

**Belated for Love**  
USA 2007, 81 min  
Dir: Parvez Sharma



Red Without Blue

**Presenters:**  
Edmonton Pride Week Society  
[www.prideedmonton.org](http://www.prideedmonton.org)  
Metro Cinema  
[www.metrocinema.org](http://www.metrocinema.org)  
Fairly Taken, Calgary's International Gay and Lesbian Film Festival  
[www.fairlytaken.com](http://www.fairlytaken.com)

**Tickets \$10.00**

Available at the Pride Centre & Tix on the Square

**Pride Centre of Edmonton**

The Pride Centre provides support and programming for all members of the LGBTQ community. Come check out our library, visit our daily drop-ins or join one of the many groups that meets here. We also provide referrals and a safe, fun place to come and chat.



9540-111 Avenue  
Edmonton, AB T6K 0A5

488-3234

[pridecentreofedmonton.org](http://pridecentreofedmonton.org)

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**VUE**

**PRIDE**

**WEEKLY**





# RECLAIMING k.d.

Michael Phair



I am another one of 'those Edmontonians' that knew her back when... A lesbian friend recently remarked that she remembers being at a party with her in the early 1980s. She told me that she was going to make it big in the music world! Of course I am referring to k.d. lang. The first time I heard k.d. lang was on Edmonton's downtown streets during 'Klondike Days' (or was it Klondyke Days?) Sunday Promenade in 1982 or 83. Shortly after she began performing locally as k.d. lang and the Reclines.

After an international tour, k.d. returned to Edmonton in the early eighties where she developed her music and began performing and recording. In 1985 k. d. won her first Juno Award for Most Promising Female Country Vocalist. Before long k.d. was singing all over North America and moved to the United States where she won her first Grammy Award for Best Female Country Vocal Performance in 1989. Over the years, k.d. has won 8 Juno Awards, numerous Grammy Awards, was named *Chateaine Magazine's Women of the Year* in 1996, and in 2005 received the *Governor General's Award for Best Canadian Music Artist*.

But there is another darker side that is important to tell about k.d. lang and Alberta. In 1992 k.d. lang came out publicly as a lesbian and shortly after indicated that she was a vegetarian and supported animal rights. I will never forget the furor that erupted in Alberta. k.d. was con-

demned, vilified and declared anti-Albertan. The derogatory terms that were used publicly by some politicians were shameful and I was ashamed to be an Albertan. The manner in which she was treated at that time was frightening for lesbians (and gay men) and for vegetarians. Looking back, the recriminations in the local media, some churches and among the general public was outrageous.

k.d. lang's international reputation and talent could not be denied—even in Alberta.

For the Province's 100<sup>th</sup> birthday celebrations in 2005 k.d. performed at the gala anniversary event here in Edmonton at the Jubilee Auditorium. She sang one song—Leonard Cohen's *Hallelujah* and brought the house down. It sent shivers down my spine and brought tears to my eyes. *Hallelujah*—thankfulness—for a 100 years as a province sung by a short lesbian vegetarian from Edmonton/Consort!

This year I and the queer community in Edmonton can be proud as the darker side of this commentary has ended and we have reclaimed k.d. lang just in time for our Pride celebrations. On June 11, 2008, Edmonton's University—the U of A—awarded k.d. lang an honorary Doctorate of Law degree, the first she has received and as far as I know the first acknowledged lesbian in Alberta to receive an honorary degree! I am so pleased!

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The AFL is proud to stand in solidarity with Alberta's Gay, Lesbian, Bisexual, Trans-identified, Two-Spirited, and Queer Community.

*Here's to the future!*



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# Hot Summer Guide 08

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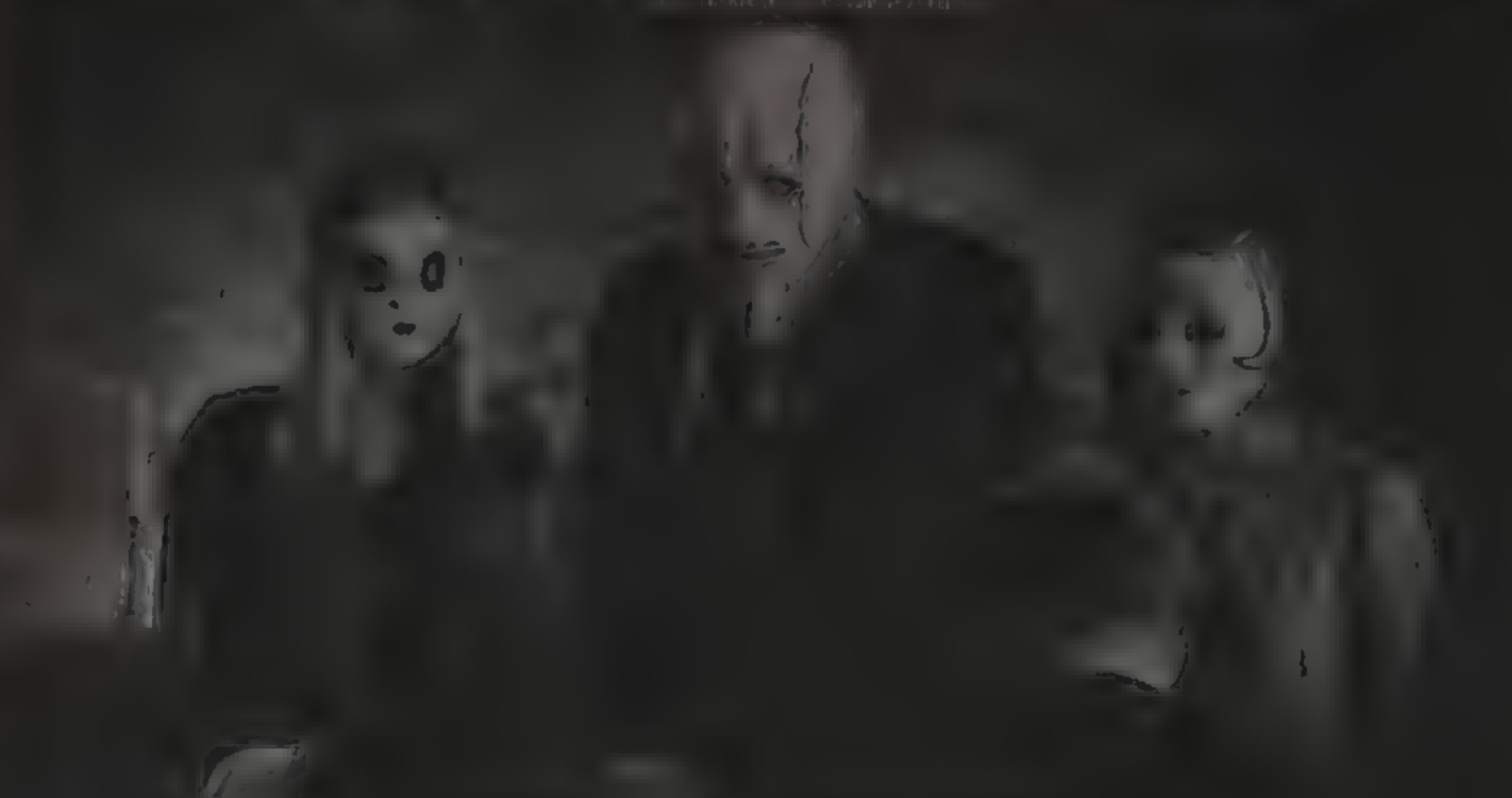
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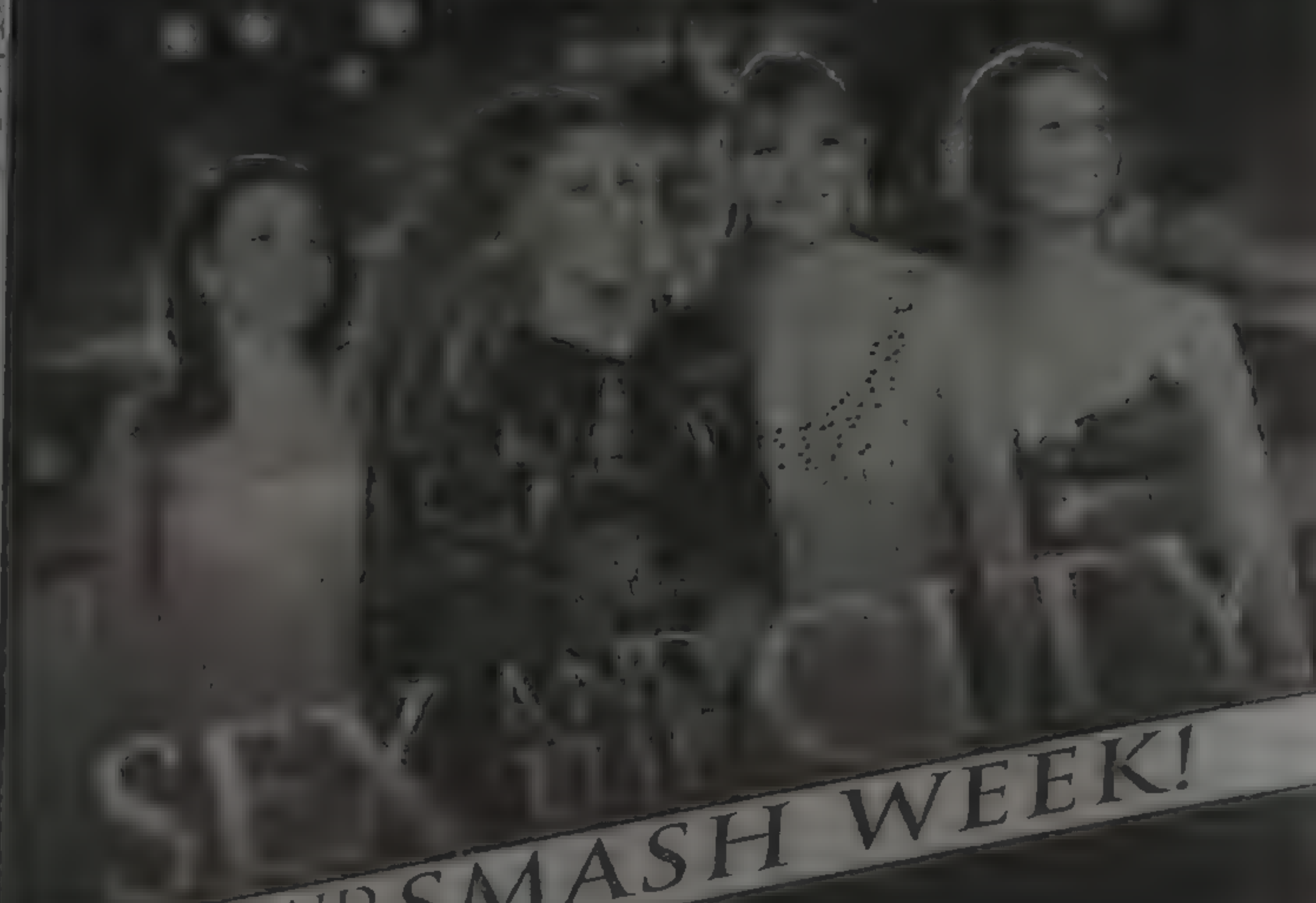
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# Seidl's film can't manage to make librarians smart or sexy

by BRIAN KESON / brian@vueweekly.com

You may remember your school librarian as a fusty, white-haired woman with horn-rimmed glasses. Or maybe that's your Hollywood version of your school librarian. Mainstream movies—when they even deal with actual work, which isn't too often these days—tend to get professions pretty wrong (anyone for some super-suspenseful, gun-toting forensics analysis?). So a documentary about the job of librarian and how it's been distorted in the movies could be the start of something—nursing could use a 90-minute re-examination of how their profession's been dressed down or sexed up for the big screen. Then paramedics, lab scientists, archaeologists...

But that assumes *The Hollywood Librarian: A Look at Librarians Through Film* does its job well enough to launch a series. And unfortunately, Ann Seidl's film falls well short of the bookmark. Unlike a good library, or maybe like a badly underfunded library, this low-key film doesn't neatly order or cross-reference its various parts, lacks a strong, solid core to its collection of information and raises more questions than it helps answer.

Don't judge *The Hollywood Librarian* by its flimsy cover, either. There are clips of librarians in film here, but they're tossed in like entertaining intermissions and only briefly catalogued, not contextualized or analyzed. How has the image of librarian on film changed? How much did Katherine Hepburn base her character in *Desk Set*



LIBRARY

TUE, JUN 10 - WED, JUN 11 (7 PM)  
TUE, JUN 10 - THU, JUN 12 (9 PM)  
**THE HOLLYWOOD LIBRARIAN**  
WRITTEN & DIRECTED BY ANN SEIDL  
METRO CINEMA, \$10  
★★

on her sister Peg Perry (interviewed briefly here)? Why are librarians eroticized? (Only a clip from *The Station Agent* hints at the thrill of loosening the uptight-woman stereotype: "glasses off, hair down, books flying.")

Are bookish librarians vanishing from the screen in these database days? What about libraries themselves as settings? (My favourite is Somerset's library visit in *Seven*, a scene that eerily glows with the double-edge of knowledge, both dark and luminous, as cop

hunts killer in the after-hours recesses of the archived mind of Western literature.) And though prisoners at San Quentin's library are interviewed, we don't see any jail shelves on celluloid (eg *The Shawshank Redemption*)

*The Hollywood Librarian* is geekily intent on showing this wonderful profession loved by those who follow the plaintive call of the Dewey Decimal system, and showing how much hard, often misunderstood work, goes into librarianship. These good intentions mostly make for a Public Service Awareness documentary, though

**SEIDL ALSO SKIPS** around from issue to issue. The marginalized—children, prisoners, the poor—are skimmed over yet vaguely and simplistically connected. There are librarians talk-

ing about the job (just one younger librarian, with slightly horn-rimmed glasses and eyebrow studs, is shown in passing), authors (Bradbury, Steinbeck) inspired by their love of books in local libraries, a brief history of Alexandria's library and the libraries established by Andrew Carnegie, some of those Hollywood clips, then book-burning flares up, then it's back to the threat of Steinbeck's hometown, Salinas, closing its libraries. And so we flip on through this poorly collated account

The film's droning flute or piano score doesn't help its frequently banal PBS approach. *The Hollywood Librarian* barely mentions private libraries—what are they? who owns them? what does that mean for the collection and archiving of knowledge?—which seems espe-

cially hypocritical when the film's most engaging subject, Eugenie Prime, talks of the library as that "living symbol of freedom" even as we're told she's "Head Librarian, Hewlett Packard."

The only moment more jarring than a corporation's librarian talking about liberty comes at the end. A brave last effort at a political statement—as much government money goes into library funding for a year as is spent on the wars in Afghanistan and Iraq in one day—is followed by the film's final scene, where a librarian cheerily talks about the work as "a perfect job."

But then, the sharpest critical reader in *The Hollywood Librarian* is a prisoner in San Quentin's library. There's little talk of what libraries are becoming or why there are budget cuts all over the US and what private donations will do to the library system. If you want actual criticism of library practices, such as destroying original newspapers to put them on microfilm, I would recommend reading Nicholson Baker's *Double Fold: Libraries and the Assault on Paper*. If you want an incredible true story about history, war and manuscript preservation colliding in one library, I would suggest borrowing Geraldine Brooks' fictional account *People of the Book* or checking out her 2007 *New Yorker* article

*The Hollywood Librarian*, though, offers no focused, pointed or critically in-depth stories. It can be quickly reshelfed, left to gather dust until a more focused, pondering (and not ponderous) film about librarians gives them their proper due date. ▽

# Fox Western Classics box set moves 'em on, heads 'em up

FLICKS | DVDDETECTIVE

by BRIAN KESON / brian@vueweekly.com

With the arrival of spring (or something like it) a response to those old longings to traverse an expanse of desolate cinematic plain is being amiably taken on by Fox Video, who've saw it fit to release a generous helping of previously MIA classic westerns on DVD. Between this week's *Gunfight* and next, I'll be covering as many of these titles as space will allow, with this week's selection featuring three vintage works strangled together in the new, gloriously titled Fox Westerns Classics boxed set.

The only 25-years-old, Jimmy Stewart (Peck), the notorious killer who's unmatched quickdraw, seems to have outgrown what could be regarded as normal mortal existence. As he moves from town to town, an unassuming, soli-

tary figure, his appearances are treated as apparitions. Hardly anyone actually sees Ringo, who is of course just an ordinary man. Rather, their eyes are betrayed by the grandiose abstraction of legend, blinded by the presence of some force they're only heard of: a hero, a demon, a scapegoat, a target for every young punk looking to make a name for himself in the anarchy of the uncivilized West. But Ringo is preternaturally weary of this role and its trappings. He craves anonymity and domesticity. No longer wanting to live as a ghost, he explains, "I just want to be somewhere."

*The Gunfighter* (1950), directed by Henry King, has been called the first adult western. It is indeed about the desires fostered by experience rather than innocence, and features an impressive line-up of characters that are each imbued with shadows, disappointments and inner conflicts, such as Marshall Mark Strett (Mildred Mitchell), the guardian of Cayenne, the town that flies into a frenzy of excite-

ment when Ringo arrives to arrange a secret rendezvous with the family he abandoned years ago. Strett says little, and his features give away even less, but his explanation as to how he gave up outlawry is pointed and brutal, something about a little girl slain by accident. In many regards, this film can be seen as a natural precursor to *Unforgiven* ('92).

But the gloomy nature of these attributes should not overshadow the fact that *The Gunfighter* is also immensely charming, suspenseful and beautifully crafted, most especially by Arthur Miller, the talented cinematographer whose prolific body of work includes *How Green Was My Valley* ('41), *Gentleman's Agreement* ('47), *Whirlpool* ('49). Miller's roaming camera continually gives us such a rich, layered sense of space, whether that space is the inside of a barroom, the main street of a frontier town, or a windswept mesa. He finds an ideal collaborator in the mustachioed visage of Peck, whose performance here is elegantly measured

and genuinely tragic

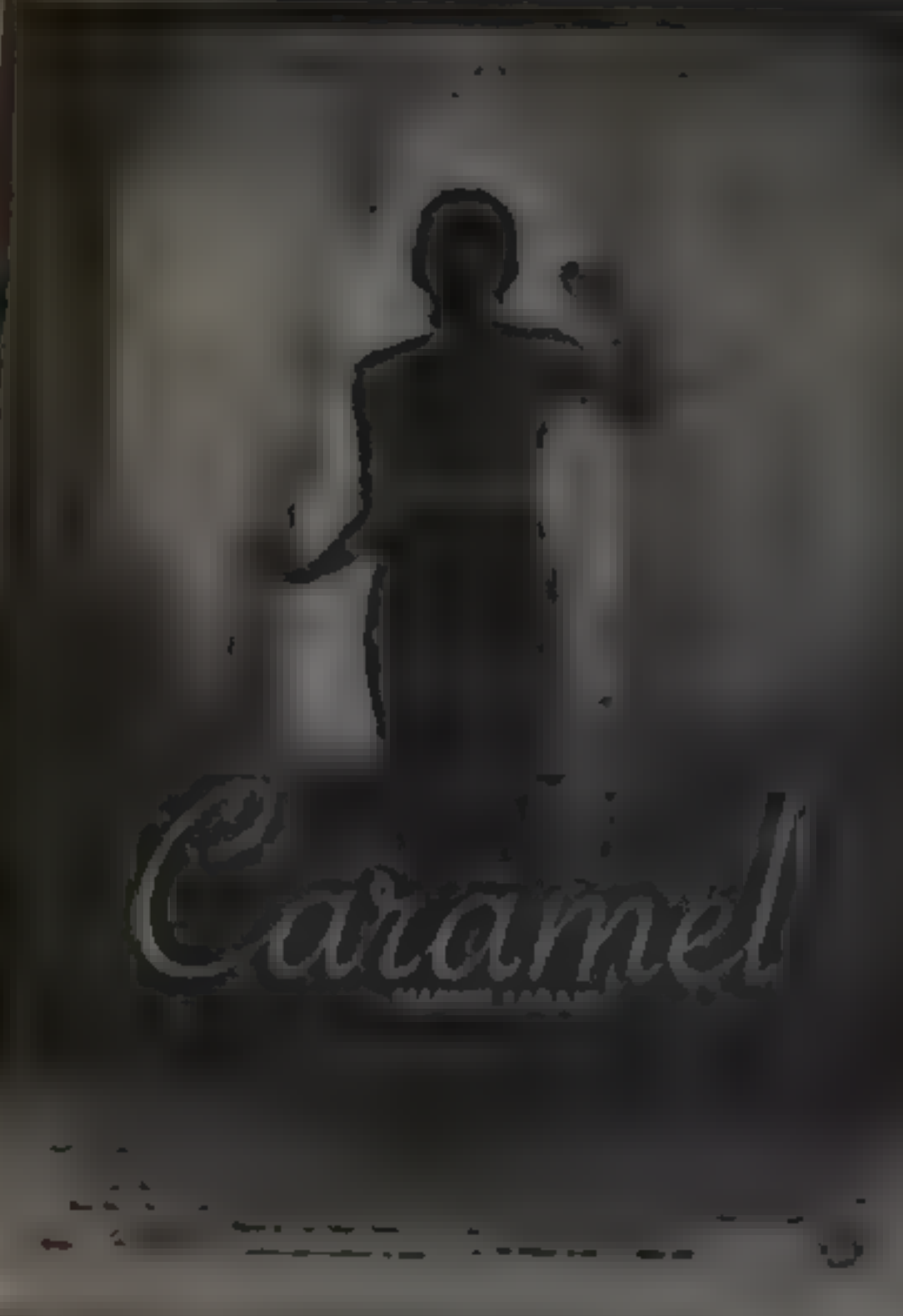
Something closer to pure entertainment can be found in Henry Hathaway's *Hawthorne* ('51), about a desert stopover for the US mail service being laid siege by a quartet of bandits. Following the murder of its senior keep, the fate of the stopover, and of the valuable cargo coming its way, is left in the hands of the very green young Tom Owen (Tyrone Power) and the by-contrast tough, determined and big-haired Vinnie Holt (Susan Hayward), a young, unaccompanied woman waiting for transport with her niece in tow. Power was clearly too old for the role, but his youthfulness goes a long way to correcting this, while Hayward, with her immaculate poker face, is perfectly cast as a guarded, highly capable woman of unflinching inner fortitude. Stealing the show, however, is googly-eyed character actor Jack Elam as the lecherous, naïve and finally sadistic criminal Tevis, whose nadir of bad behaviour finds him taking potshots at a toddler. Fun stuff.

**WHEN THEIR** California-bound ship falls into disrepair along the Mexican coast, gold-seekers Hooker (Gary Cooper), Fiske (Richard Widmark) and Daly (Cameron Mitchell), virtual strangers to one and other, amble into sleepy Puerto Miguel in the thick of siesta, the only locals on view being a barkeep, a few guys with moustaches and big hats, and a kittenish Rita Moreno purring out "La Negra Noche" to the stirrings of a quiet guitar. The heat-addled calm is broken by the arrival of Leah Fuller (Hayward, again playing the tough cookie, with big, tough-looking hair), desperately searching for able bodies to accompany her on a long journey into the forbidding Apache-controlled territory where her husband lies, perhaps dying, in a collapsed mine. As much for something to do as for the hefty reward promised, the gringo soldiers of fortune take the bait, along with a good-hearted Mexican named

CONTINUED ON PAGE 50



**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

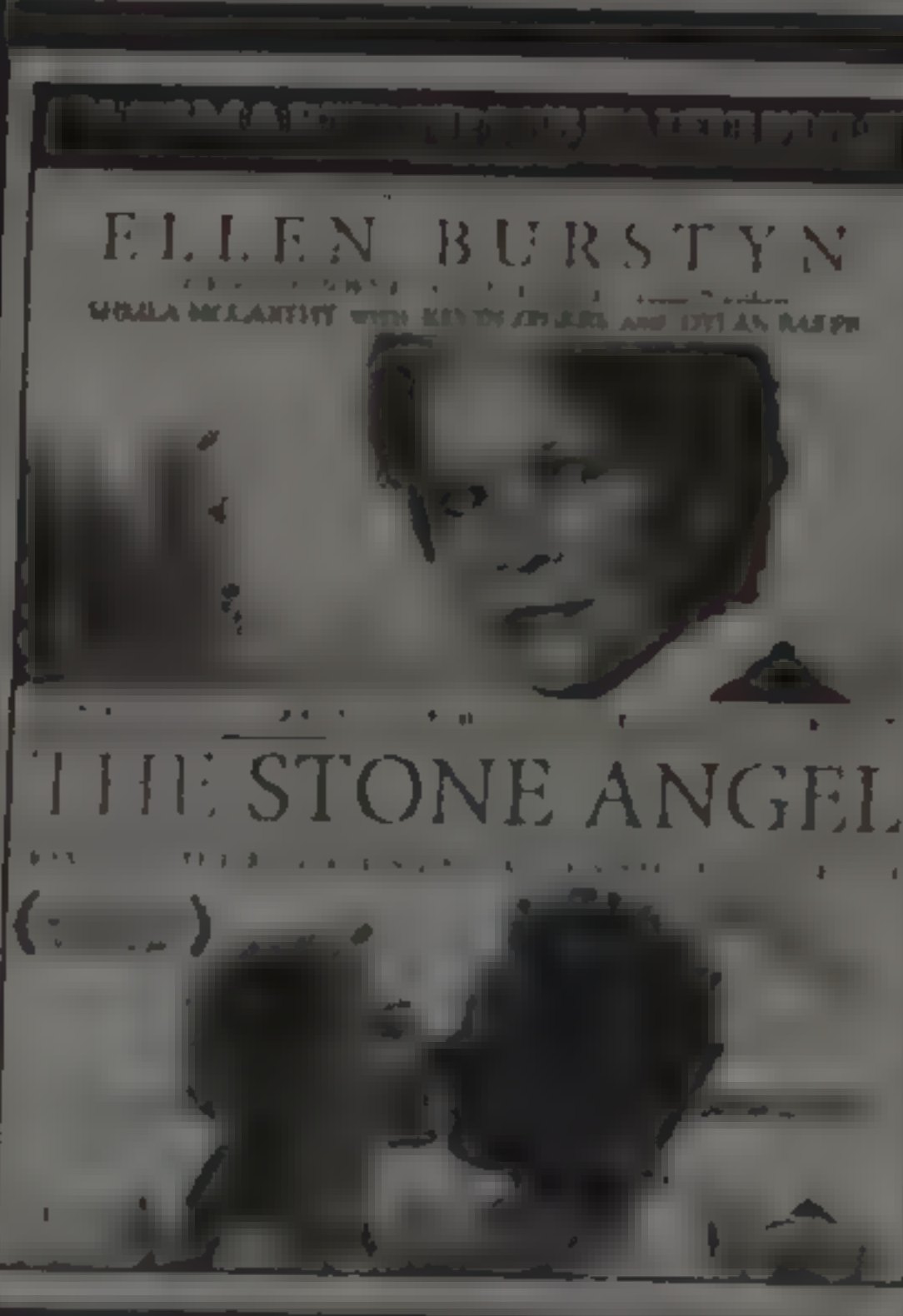


**Caramel**

NIGHTLY 7:00 & 9:00PM  
SAT & SUN MATINEES @ 2:30PM

RAILO: PG BISHOP'S THEATRE  
VISIT US ON LINE @ WWW.CARAMELTHEATRE.COM

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

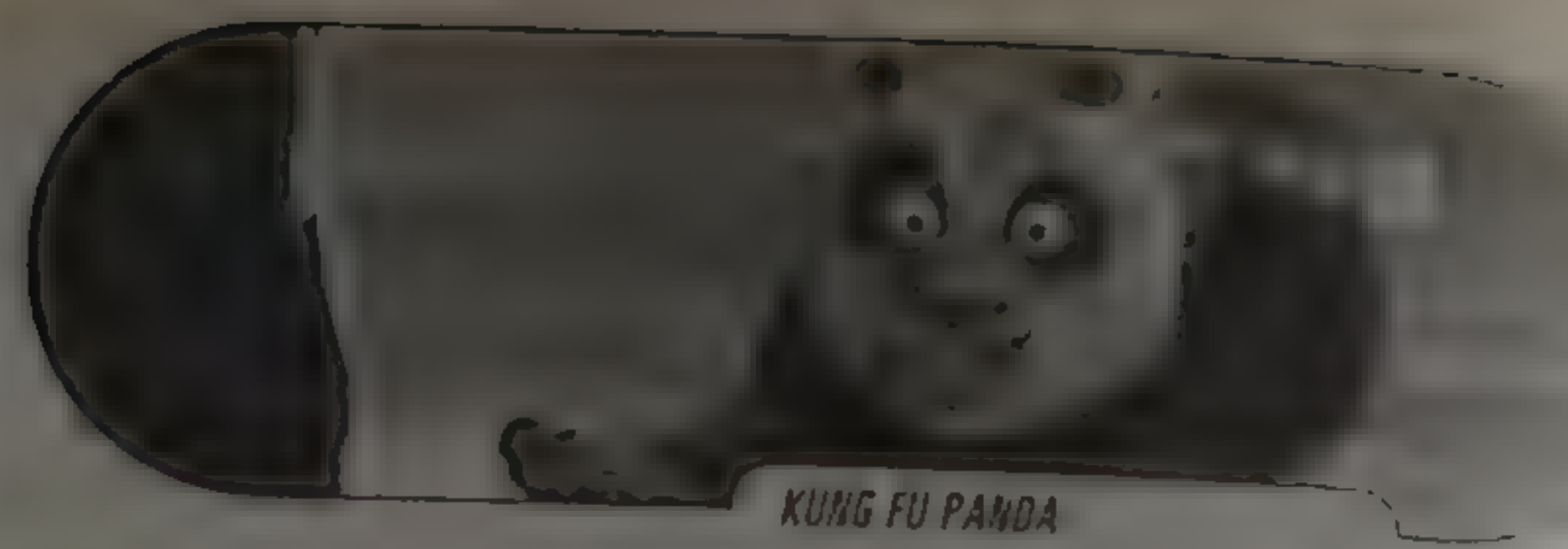


**THE STONE ANGEL**

NIGHTLY @ 6:50 & 8:10PM  
SAT & SUN MATINEES @ 2:00PM

RAILO: PG BISHOP'S THEATRE  
VISIT US ON LINE @ WWW.STONEANGELTHEATRE.COM

# QUICK REVIEWS FILM CAPSULES



KUNG FU PANDA

## OPENING THIS WEEK

### CARAMEL

DIRECTED BY NADINE LABAKI  
WRITTEN BY LABAKI, RODNEY EL HADDAD, JIHAD HOJEILI  
STARRING LABAKI, YASMINE AL MASRI,  
JOANNA MOUKARZEL

BRIAN GIBSON / brian@vancouverweekly.com  
A sweet little concoction from Lebanon, Nadine Labaki's debut feature *Caramel* is all about love: the simmering heat of fresh romantic hope, the sticky mess of an affair with a married man and burgeoning female friendships, with any sappiness contained by the delicate frame of Nadine Labaki's love letter to "my Beirut."

Labaki stars as Layale, a salon worker who runs out whenever her lover calls her cell. The relationship, though, is as stalled as the car in which they clandestinely meet. Layale's colleague Nisrine (Yasmine Al Masri), meanwhile, will soon be getting married, but she has a small female secret she wants to cover up. So do Rima (Joanna Moukartzel) and the salon workers' friend Jamale (Gisèle Aouad), though they're hiding their truths from themselves more than anyone else.

*Caramel* is one of those pleasant foreign films that's good for an afternoon

matinee or a rainy day rental. The warm, golden-brown richness of caramel is, no surprise, the dominant colour. The middle-class Catholic Lebanon here is still pretty concerned with the appearance of social propriety, at least, but pressure on women to marry is played down here—tradition is shown as more a blessing than a weight.

Much like Almodovar's *Volver*, Labaki looks at the overlooked women's work that underpins society, from hairdressing and cleaning to cooking and arranging a marriage. And beneath this tight-knit group of friends, where women sew and patch up differences and problems as best they can, Labaki weaves other patterns. Older women cope valiantly with menopause, spinsterhood and simply taking care of a burdensome sister. The hidden sweetness of same-sex love is spun in the most subtle and sensual way.

Although the film isn't chatty (Marjane Satrapi's graphic novel *Embroideries* offers a much more memorable eavesdrop on hilariously frank conversations amongst Middle Eastern women) and people are just a little too soap opera-ish photogenic, the film is often understated enough to charm. In one scene, Layale, with the slightest bit of sadistic pleasure, flirts with the policeman lovestruck by her, ripping off the hair between his eyebrows with a little caramel. In another, the most melancholic moment, Aunt Rosie can't make over her years of family allegiance for a late-blooming romance.

Small, tender scenes like that, and little details—pant legs too short, a glass aquarium separating a woman and a girl, a woman flashing the reflection of her shorn hair in a store window—make *Caramel* a nice, light passing fancy.

### KUNG FU PANDA

DIRECTED BY JOHN STEVENSON, MARK OSBORNE  
WRITTEN BY JONATHAN AIBEL, GLENN BERGER  
STARRING JACK BLACK, ANGELINA JOLIE, DUSTIN HOFFMAN

OMAR MOUALLEM / omar@vancouverweekly.com  
*Kung Fu Panda's* anthropomorphizing of animals trained in the martial arts seems like an arbitrary attempt to engage a child audience. Unlike *Bee Movie* or *Shark Tale*, their animality has nothing to do with the story; the characters do human things in human ways. I cannot speak for the children this device was tailored for—I will forget that they are watching scrapping animals.

Jack Black voices Po the panda, the obese son of a noodle maker with kung fu aspirations. His father, a goose (don't ask why),

wants him to inherit the family restaurant and constantly pressures him working the bowls. But every time he's dreaming of fighting alongside the five—Tigris (Angelina Jolie), Monkey (Chen), Mantis (Seth Rogen), Viper and Crane (David Cross)—based on five animal fighting styles of kung fu.

One day, the animals of the community are summoned to the Jade Palace for an important ceremony. The dragon warrior, the "one" chosen to protect the world, mythologized for hundreds of years, is about to be selected due to the demands of the noodle industry, doesn't make it to the Jade Palace in time to see the spectacle. So when he straps himself with fireworks to get over the locked Palace fence, his entrance is misconstrued as divine intervention.

Po, with the highest cholesterol of a chef in the kitchen, is chosen for training with his heroes, who see him as a prodigy. His appointment was destiny, and so the question it is to question the cosmos.

*Kung Fu Panda* contrives an antagonist, Tai Lung, a beefy snow leopard who escapes from prison to wreak havoc in China. But he's hardly used and hardly impressive, spending most of his time chained up or foreshadowed by the five. Instead, the writers stress a more important, more entertaining internal struggle of Po to believe in his skills, win the trust of his counterparts and prove that despite being a furry blob, he can succeed as the dragon warrior. It is the perfect antidote to the depressant for any chubby kid being ridiculed each gym class for his rolls or inability to run a lap without collapsing.

Dreamworks Animation, which, in books, has a reputation for over-relying on pop culture references and cheap wink jokes for the parents, has stepped up a here. As like the rest of the studio movies, *Kung Fu Panda* is very funny, but achieves laughter not by its context, so easily could with animal characters, but by its story, plain and simple. Panda person, Po's journey is one to embrace.

**MICHEL GONDY REVISITS HUMAN NATURE**  
HUMAN NATURE  
SUN, JUN 8 (2 PM)  
KINOSCOPE THEATRE

JOSEF BRAUN / josef@vancouverweekly.com  
After the middling reception of *Human Nature* (2001), there was the sense that Michel Gondy's film, starring

**metro CINEMA**

**JUNE 4-11**



**Dreamspeakers | Film Festival**

**JUNE 4-7**

FOR SCREENINGS AND INFO GO TO **DREAMSPEAKERS.ORG**

**HUMAN NATURE** 2:00PM  
**ETERNAL SUNSHINE OF THE SPOTLESS MIND** 4:00PM

**BIKE MONDAYS PART II** AT 7:30PM  
PORTLAND'S FILMED BY DIKE FEST 2007

TUESDAY - WEDNESDAY 7:00 - 9:30PM

**HOLLYWOOD LIBRARIAN**

"INSIGHTFUL"

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9328-101 Ave. For more information, call 425-9212, or log on to [www.metrocinema.org](http://www.metrocinema.org)

Canada Council for the Arts / Conseil des Arts du Canada / Fondation des Arts / FAVCA

**GARNEAU theatre**  
872-109 Street - 433-0728



**SON OF RAMBOW**  
NIGHTLY @ 7:00 & 9:00PM  
SAT & SUN MATINEES @ 2:00PM

**Flash Workshop**  
JUNE 14th @ FAVA  
435-345

**VINO KITCHEN**  
screening of student works  
JUN 8th 7pm @ METRO

**DOC SHOP**  
COMING JULY 21  
A 2 WEEK DOC CLASS  
MAKE YOUR OWN  
SHORT DOCUMENTARY  
EARLYBIRD PRICE: \$450/ \$535

**FAVA**  
FILM AND VIDEO ARTS SOCIETY ALBERTA



...establishing himself as a filmmaker who was destined to create a new kind of movie, one which emerging as a genre best suited to reality, and highly distinctive of his own sensibility. Charlie Kaufman, whose tri-  
 ...crossover *Being John Malkovich* (1999) was followed by the in-  
 ...*Adaptation* (2002). By  
 ...*Sunshine of the Spotless Mind* (2004), things shifted con-  
 ...where those fol-  
 ...themes of Kaufman's  
 ...had to start wondering if  
 ...were in fact separated  
 ...like-minded were  
 ...of a certain  
 ...loneliness, self-loathing and  
 ...their emphatic manipula-  
 ...team reverie, their insis-  
 ...mixing metaphor with  
 ...recognizable realism, their crippling dis-  
 ...for the crueler mechanics of modern  
 ...disconnection and their tender attention  
 ...to the value of hand-made things.  
 ...Both *Human Nature* and *Eternal*  
*Sunshine* will be screening this weekend  
 ...as Metro Cinema continues its series of  
 ...director showcase double feature mati-  
 ...neas, and the leap in maturity for both  
 ...Kaufman and Gondry from one film to the  
 ...next is as evident as ever. *Human Nature*  
 ...is of course marvelously inventive, but,  
 ...not unlike *Being John Malkovich*, it  
 ...favours facile cruelty over insight or gen-  
 ...uine character development, perhaps  
 ...most of all because it makes for a handy  
 ...plot-forwarding device. Concerning biol-  
 ...gy, base impulses and the difficulty of  
 ...love, it's worth watching, but *Eternal*  
*Sunshine* is such a revelation that it does  
 ...its predecessor no favours when held up  
 ...for direct comparison.  
 ..."I'm not an impulsive person,"  
 ...explains lonesome Joel in a voice-over  
 ...so hushed as to be sound from a cocoon,  
 ...an interior voice that seems embar-  
 ...rassed even when no one's listening, like  
 ...its trying to hide in the shadows of an  
 ...empty room. But then why is Joel sud-  
 ...denly ditching work to take the train to  
 ...Montauk? He has no idea, though those  
 ...of us watching his story unfold come to  
 ...understand that Joel's a hapless victim  
 ...of a cocktail of eternal return, irrepress-  
 ...ible memories and inconsolable  
 ...heartache. Though all his memories of  
 ...his ex-girlfriend Clementine have osten-  
 ...sibly been erased by a team of profes-  
 ...sionals, something in him can't help but  
 ...go back to Montauk, where the equally  
 ..."spotless" Clementine waits.  
 ...This amnesiac romance, with its very  
 ...interesting characters and story-  
 ...line, on the one hand far more  
 ...than the best elements in science  
 ...fiction or Philip K. Dick novels than  
 ...any of the many Dick adaptations  
 ...of Hollywood, while on the  
 ...other, that rare truly believable love  
 ...story, one laced with intense pain,  
 ...and comedy and uncontaminable  
 ...romance. It's also a cry against con-  
 ...sumer culture's invasion of modern life, a  
 ...display of tactile special effects  
 ...in the digital age, and it accomplishes  
 ...the substantial feat of making me  
 ...actually like Jim Carrey (while continu-  
 ...ing to fall in love with Kate Winslet).  
 ...Lastly, it introduces a number of sub-  
 ...themes that will be revisited in Gondry's  
 ...subsequent movies *The Science of Sleep*  
 ...('06) and *Be Kind Rewind* ('08), both of  
 ...which Metro will screen next week. ♥

# FILM LISTINGS

FRI. JUNE 6 - THU. JUNE 12, 2008

Any showtimes listed in this column are subject to change without notice. Please call the theatre for any changes.

## CHABA THEATRE-JASPER

6094 Connaught Dr. Jasper, 853-4749

**INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL** (PG, violence, frightening scenes) Daily 6:50, 9:10

**SEX AND THE CITY** (18A) Daily 6:30, 9:10

## CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre, lower level, 7 St. Winston Churchill Sq. 499-7070

**SHAKE IT ALL ABOUT** (14A) Wed 6:30; free

## CINEMA CITY MOVIES 12

130 Ave. 50 St. 472-9779

**THE VISITOR** (PG, coarse language) Daily 10:00

**DECEPTION** (14A, sexual content) Fri, Sun-Thu 1:20, 4:05, 6:50, 9:25; Sat 1:20, 4:05, 6:50, 9:25, 11:45

**BABY MAMA** (PG, coarse language, mature themes) Fri, Sun-Thu 1:25, 4:10, 7:10, 9:35; Sat 1:25, 4:10, 7:10, 9:35, 11:55

**THE RUINS** (18A, gory scenes) Fri, Sun-Thu 1:55, 4:50, 7:35, 10:05, 12:20

**88 MINUTES** (14A, violence) Fri, Sun-Thu 1:40, 4:35, 7:25, 9:50; Sat 1:40, 4:35, 7:25, 9:50, 12:10

**STREET KINGS** (18A, violence) Fri, Sun-Thu 1:50, 4:25, 7:00, 9:55; Sat 1:50, 4:25, 7:00, 9:55, 12:15

**21** (PG, violence, mature themes) Fri, Sun-Thu 1:15, 4:00, 7:00, 9:40; Sat 1:15, 4:00, 7:00, 9:40, 12:05

**STOP-LOSS** (14A, coarse language, violence) Fri, Sun-Thu 1:10, 4:15, 6:55, 9:30; Sat 1:10, 4:15, 6:55, 9:30, 11:50

**COLLEGE ROAD TRIP** (G) Fri, Sun-Thu 2:00, 4:40, 7:30, 9:35, 11:35; Sat 2:00, 4:40, 7:30, 9:35, 11:35

**NIM'S ISLAND** (G) Daily 1:50, 4:45, 7:15

**DRILLBIT TAYLOR** (PG, violence, coarse language) Daily 1:30, 4:15, 7:20

**DR. SEUSS' HORTON HEARS A WHO!** (G) Daily 1:35, 4:30, 7:05, 9:20

**10,000 B.C.** (PG, violence) Fri, Sun-Thu 1:45, 4:20, 7:15, 9:45; Sat 1:45, 4:20, 7:15, 9:45, 12:00

**FOOL'S GOLD** (PG, violence) Fri, Sun-Thu 9:55; Sat 9:55, 12:05

## CINEPLEX ODEON NORTH

14231 137th Avenue, 732-2236

**YOU DON'T MESS WITH THE ZOHAN** (14A, sexual content) No passes Fri-Sun 12:30, 2:40, 4:50, 7:10, 9:30; Mon-Thu 1:10, 2:00, 3:50, 4:50, 6:50, 7:50, 9:50, 10:40; Sat-Sun 1:10, 2:00, 3:50, 4:50, 6:50, 7:50, 9:50, 10:40; Star and Strollers Screening: Tue 1:00

**KUNG FU PANDA** (PG) No passes Daily 12:00, 2:20, 4:40, 7:10, 9:45; Digital Cinema, No passes

**THE STRANGERS** (14A, gory scenes, frightening scenes) Fri, Sun-Thu 1:10, 4:15, 6:55, 9:30; Sat 1:10, 4:15, 6:55, 9:30, 11:50

**THE CHRONICLES OF NARNIA: PRINCE CASPIAN** (PG, violence) Daily 12:10, 2:30, 4:50, 7:10, 9:30, 11:50

**WHAT HAPPENS IN VEGAS** (PG, not recommended for children, coarse language) Daily 12:30, 2:50, 5:20, 7:45, 10:15

**IRON MAN** (PG, violence, not recommended for young children) Daily 12:30, 2:50, 5:20, 7:45, 10:15

**HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY** (18A, crude content, substance abuse) Daily 12:30, 2:50, 5:20, 7:45, 10:15

**FORGETTING SARAH MARSHALL** (14A, sexual content) Daily 12:30, 2:50, 5:20, 7:45, 10:15

**SEX AND THE CITY** (18A) Daily 12:30, 2:50, 5:20, 7:45, 10:15

**THE VISITOR** (PG, coarse language) Daily 12:30, 2:50, 5:20, 7:45, 10:15

**DECEPTION** (14A, sexual content) Fri, Sun-Thu 1:20, 4:05, 6:50, 9:25; Sat 1:20, 4:05, 6:50, 9:25, 11:45

## CINEPLEX ODEON SOUTH

1025-99 St. 430-6585

**INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL** (PG, frightening scenes, violence) Daily 12:40, 1:30, 3:40, 4:30, 6:40, 7:30, 9:30, 10:20

**YOU DON'T MESS WITH THE ZOHAN** (14A, sexual content) No passes Fri-Mon, Wed-Thu 12:50, 1:50, 3:40, 4:40, 6:50, 7:50, 9:45, 10:45; Tue 1:50, 3:40, 4:40, 6:50, 7:50, 9:45, 10:45; Star and Strollers Screening: Tue 1:00

**KUNG FU PANDA** (PG) No passes Daily 12:00, 1:00, 2:30, 3:50, 5:00, 6:30, 7:20, 8:50, 9:40

**SARKAR RAJ (HINDI W/E.S.T.)** (STC) Daily 1:10, 4:10, 7:10, 10:15

**THE STRANGERS** (14A, gory scenes, frightening scenes) Daily 12:20, 2:40, 5:10, 7:45, 10:20

**THE CHRONICLES OF NARNIA: PRINCE CASPIAN** (PG, violence) Daily 11:50, 3:20, 6:45, 10:10

**WHAT HAPPENS IN VEGAS** (PG, not recommended for children, coarse language) Daily 1:30, 4:20, 7:15, 9:40

**MADE OF HONOR** (PG, sexual content, coarse language) Daily 12:40

**IRON MAN** (PG, not recommended for young children, violence) Daily 12:45, 3:45, 7:00, 10:00

**HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY** (18A, crude content, substance abuse) Daily 2:50, 5:20, 8:00, 10:40

**FORGETTING SARAH MARSHALL** (18A, sexual content) Daily 10:45

**SEX AND THE CITY** (18A) Daily 11:45, 2:00, 3:15, 5:30, 6:40, 9:00, 10:15; Digital Cinema Fri-Sat 12:30, 4:00, 7:40, 10:45; Digital Cinema Sun-Thu 12:30, 4:00, 7:40

**INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL** (PG, frightening scenes, violence) Fri-Mon, Wed-Thu 12:15, 1:15, 2:15, 3:30, 4:30, 5:15, 6:30, 7:30, 8:30, 9:30, 10:30; Tue 12:15, 2:15, 3:30, 4:30, 5:15, 6:30, 7:30, 8:30, 9:30, 10:30; Star and Strollers Screening: Tue 1:00

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## CLAREVIEW 10

4211-139 Ave. 472-7800

**SEX AND THE CITY** (18A) No passes, On 3 Screens Fri-Sun 12:20, 1:00, 1:40, 3:40, 4:20, 5:00, 6:50, 7:50, 9:20, Mon-Thu 3:40, 4:20, 5:00, 6:50, 7:50, 9:20

**THE STRANGERS** (14A, gory scenes, frightening scenes) Fri-Sun 12:25, 2:30, 4:40, 7:30, 9:40, Mon-Thu 4:40, 7:30, 9:40

**WHAT HAPPENS IN VEGAS** (PG, not recommended for children, coarse language) Fri-Sun 12:25, 2:30, 4:40, 7:30, 9:40, Mon-Thu 4:40, 7:30, 9:40

**IRON MAN** (PG, violence, not recommended for young children) Fri-Sun 12:20, 4:10, 7:00, 9:45; Mon-Thu 4:10, 7:00, 9:45

**THE CHRONICLES OF NARNIA: PRINCE CASPIAN** (PG, violence) Fri-Sun 12:35, 3:35, 6:35, 9:35; Mon-Thu 3:35, 6:35, 9:35

**INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL** (PG, frightening scenes, violence) Fri-Sun 12:50, 1:30, 3:50, 4:30, 6:40, 7:05, 9:25, 9:55, Mon-Thu 3:50, 4:30, 6:40, 7:05, 9:25, 9:55

**KUNG FU PANDA** (PG) No passes Fri-Sun 12:30, 2:40, 4:50, 7:10, 9:30; Mon-Thu 4:50, 7:10, 9:30

**YOU DON'T MESS WITH THE ZOHAN** (14A, sexual content) No passes Fri-Sun 1:10, 4:00, 7:20, 9:50, Mon-Thu 4:00, 7:20, 9:50

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**KUNG FU PANDA** (PG) No passes Fri



# FAVA's Video Kitchen produces another buffet of student films

DVDETECTIVE

Small Text Line

PHOTO: FLORIAN V. / filmovie.com

Some of the greatest filmmakers—go ahead, fill in your own favourites here—had their wide-eyed early days, propelled into the field by their desire to explore the world around them from behind a camera lens. But even the best needed to be shown the ropes, and a group of local auteurs-to-be are about to unveil their very first projects through the Film and Video Arts Society's annual **Video Kitchen** workshop.

"There's always a need in the community for people who want to start creating their own videos," explains Tim Folkmann, one of the workshop instructors and a filmmaker in his own right. "FAVA's obviously the place for that; we're not necessarily a school, but if there's a demand in our community, we'll set up a program to fill that."

Folkmann, who teaches the yearly introductory workshop along with Eva Colmers, gives participants their first real feel of what it takes to produce even a short film. Teaching the workshopers a little bit of everything from the technical spectrum—from sound to lighting and camerawork, a wide base of skills which, Folkmann jokes, are "just enough to get them into trouble"—gives them the basic blueprints for working on any future projects. But Folkmann insists that program is about much more than



COOKIN'

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FEATURING FILMS BY CHRIS SAMUELSON,  
OLIVER LESSARD, KATHERINE GORHAM, OTHERS  
KITCHEN KITCHEN

technical know-how

"We're more interested in producing creators, as opposed to technicians," he says. "I mean, we do tell them the technical aspects of machinery. But our real thrust is to make them creators, where they create and control all aspects of the production, as opposed to just a technical camera

guy, or just an editor."

ACCORDING TO FOLKMAN, the people who sign up for the yearly workshop, now in its seventh permutation, come from all walks of life, spanning "university professors to 14-year-old kids in junior high," and bringing with them a wild disparity between their levels of experience and background (Folkmann himself came from photography, while Colmers has a pre-video background in theatre). But the extreme difference between workshop participants creates wide distinctions as to what exactly a short will contain.

This year's bundle of finished films includes a pair of documentaries that respectively tackle the life of a street person and Edmonton's Salsa dance scene; elsewhere, superheroes and Hollywood superstars are the subjects of focus, as well as a Keaton/Chaplin-inspired silent work, and the excellently titled "Halloween Chainsaw Massacre," fleshing out and representing the horror niche.

"We let them come up with the concept and the ideas, and we really guide them and help them, and give them the techniques and the styles to do what they have to do," Colmers says. "If they're more demanding in sound, we'll work with them to get better sound production, whereas some people do a silent film, and need more help in creating the black-and-white look."

She also admits that it's a delicate balance between teaching and guiding too much, one best remedied by allowing the students to simply explore. Even if they weren't sure about what they wanted to make, they can quickly discover it.

"You don't want to give them a fixed concept, and yet they do need guidance, some more than others," she admits. "That's where the difficulty lies. Usually, just allowing them to use the camera in small exercises sparks an interest that helps them to come up with an idea that they wanted to do." ▽

Vicente (Victor Manuel Mendoza).

Also directed by Hathaway, *Evil* ('54) is neither the sanguine time of *Rawhide* nor the iconic character-driven drama of *The Gun*. Talky, decidedly unhurried and in a weirdly mysterious, it strikes a story that, whatever its intentions have been, above all concerns unknowability of others. The set-up essentially random, recalling *Ti* sure of the *Sierra Madre* ('48) but that film's focused, delirious grandeur. *The* *Secret* of Hayward's secretive character is obscure, and trust is an ongoing issue all, with characters swerving redemption back to selfishness, and Cooper's wizened leader seems led by best intentions at the best of times.

Shot in colour and Cinemascope film's desert expanses and haciendas are wondrously spectacular and the narrative thread never less compelling despite its lack of urgency. It doesn't hurt that Widmark especially so watchable in the role most burdened with dialogue, nor that the pacing is marvelously anchored by Bernard Herrmann's typically portentous, darting score. A welcome departure from the norm, the audio commentary on Fox's disc. *Nick Redman, John Morgan, Smith and William Stromberg* focus almost exclusively on Herrmann's contribution and process and on the role of the composer in both classic and contemporary movies in general. ▽

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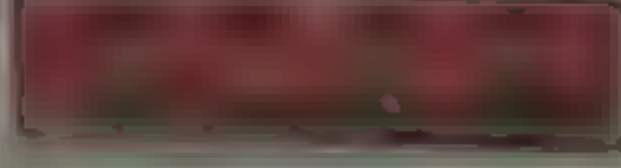
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TRIGGER EFFECT / 53   
 GAYE DELORME / 60   
 HOT PANDA / 63 

## Ziggy Clarke

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**8 PM**

## Thorburn gets himself into *Arm's Way*

DAVID BERRY / david@vancouverweekly.com

**R**ick music "the intension to deal too well with maturation. He's Townsend wanted to die before he got old, David Bowie's young dudes didn't want to stay alive when they were 25 and punk was built on and remains firmly entrenched in a sneering, adolescent posture. On, sure, the Who, Bowie and punk are still very much alive and kicking, but you'll note how closely their true heyday coincides with their youthful vigour: *Heathen* posters have yet to replace Ziggy Stardust on teenaged bedroom walls.

Given that, Nick Thorburn should be commended for just how fully he seems to be embracing his own maturation on *Islands'* latest, *Arm's Way*. Of course, it's not like Thorburn has had much of a choice of late: as much as any of us can't escape the inexorable march to wise old age, the Islands frontman has had to do a particular amount of growing since the release of the celebrated *Return to the Sea*. It started when longtime cohort and fellow former Unicorn Jamie Thompson announced, in the middle of their biggest tour, that he was leaving the band (a topic addressed on the rollicking-but-acidic "J'aime Vous Voire Quitter"), continued through a bitter fight with former label Equator (covered in the dance groove of "Theory") and finally, and with the establishment of a new sound, one

**PREVIEW** SAT, JUN 7 (5 PM & 9 PM)  
**ISLANDS**  
 WITH DESPOT, SISTER SUE  
 STARLITE ROOM, \$15

that pushes Thorburn's previous pop obsession into far grander, more expansive territory.

Though Thorburn has fully embraced the change—hell, he even dropped his "Nick Diamonds" stage name as a way of owning up to his work—that's not a universal sentiment: *Arm's Way* has proved a divisive record for someone who's been a critical darling for much of his career, with some critics (self not included) bemoaning his new path. For his part, Thorburn attributes this to a certain narrowness of vision on some people's part.

"I think it's just that some people have trouble thinking of music as art," he says with an earnestness that strips any pretension or smugness from his words. "I mean, I think that this was a pretty natural progression—I'm a natural guy—and for me this just opened up a lot, allowed me to a lot more than I could before, and think about music differently. I think it's just growth."

**AND THAT'S BEEN** important for Thorburn: he freely admits that the tumult of the last little while—particularly the run-ins with the decidedly less artistic

aspects of the music industry—had him thinking of abandoning music altogether. He credits his expanded viewpoint with helping him stick with it—though, of course, a much more fulfilling relationship with his new label Anti- hasn't hurt, either.

Not that Thorburn seems like the type to forgo the creative path anytime soon. He considers himself someone who finds catharsis in expression—as if the aforementioned songs weren't an indication—and, perhaps more importantly, music keeps him active and engaged, a subject he addresses rather directly on the song "Life in Jail," an urging to everyone to get out of our self-made prisons.

"The important line for me in that song is 'live just a little more like you're going to die,'" Thorburn explains. "I think a lot of us find ourselves languishing in a kind of purgatory sometimes—I do, anyway—and it's just about getting away from that, figuring out how to push yourself out of that coma."

"I don't think it necessarily has to be something creative—I mean, that's how I do it, but it can be anything," Thorburn continues. "It's just about thinking about what's going on around you, taking an active role in your own life, which is something I think too many people forgo these days. It's kind of a political song, I guess, in that it's trying to get people to stop sleepwalking." ▽



# THEORY

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## One thousand bottles of beer on the wall

GEN HANDLEY / gen@vancouverweekly.com

Montreal punk band **Trigger Effect** has recently been diagnosed with a very serious disorder called "versitis." While it remains to be seen if "versitis" actually exists, lead singer Nick Babeu is taking the disease very seriously, which he believes has a tight grip on himself and his four bandmates.

"It's the complete inability to act appropriately in any social situation," Babeu says from the band's tour van just as it leaves Portland on its way to Seattle. "We've been diagnosed, but fortunately there isn't a cure yet."

I was hoping they'd prescribe some great drugs for it, but they don't," he adds, sounding even more somber.

The disease could be the result of being more than halfway done a scorching tour that has the band playing 45 shows in 48 days across the US and Canada. Or, maybe it's the product of reaching a milestone in beer drinking, which they managed to

### PREVIEW

FRI, JUN 6 (8 PM)  
**TRIGGER EFFECT**  
WITH MADCOWBOYS AND THE SECRET FIRES  
THE ARTERY, \$10

achieve on the tour's 27th day during a recent stop in McMinnville, Oregon.

"When we got to the States we realized how goddamn cheap the beer was so we made it our goal to drink 1000 beers while we were here," says Babeu, sounding like a proud parent. "The night before last, we achieved that goal."

To celebrate the unforgettable moment, the band held a "grand ceremony" and each band member passed around the millennium can of Pabst Blue Ribbon, taking a well-deserved sip.

**BUT IT HASN'T BEEN** just cheap, south-of-the-border beer that has fuelled the band's jaunt across the two countries. There is also a strong camaraderie among the five musicians who truly

love to play their raging punk music live—music that Babeu describes as "friendship-adventure music."

"It's been a wild ride," he says about how exciting it's been. "We went down the east coast to Florida, across to California and now we're headed back up to Vancouver. We're seeing basically all the different climates in the States and we've met a lot of awesome/crazy people."

"It's definitely been an adventure—a friendship adventure, if you will," he adds with a laugh.

With less than two weeks left in this tour, Babeu says he's still feeling the hangovers hasn't taken the spring out of this 23-year-old's step. He admits that while it may not be rock 'n' roll bliss all of the time, he still feels extremely privileged to be in this position.

"It's not often you get to travel all over the place and meet tons of people basically for free," he explains. "Anyone who whines and complains just should not do it anymore and get out of our fucking way." ▽

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### PREVIEW

FRI, JUN 6 (7 PM)

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THE CONVICTION BAND  
URUGUAYAN MALE CHOIR (8 PM - 9 PM)  
STOYUTUHY SAN (10 PM)

CAROLYN H. BRYAN / PHOTOGRAPHY BY CAROLYN H. BRYAN

For many, music holds powers that go beyond a song's series of notes, beats or lyrics. For many, music uplifts and heals.

"For me, music has been my destiny, my soul and my companion," Freddy Martinez explains. The Nicaraguan is in town to perform at Change for Children's Community Fiesta Comunitaria, which will also see performances by Bill Bourne and Le Fuzz, among others. "Music has given me a way to promote the rights of children, and to get them involved in creative activities."

As a social worker, Martinez works with street children in Nicaragua, using creativity as a path to self-worth and community building. Several years ago, Martinez introduced Albertans to some of the kids he works with when they toured the province playing Son Nica, his country's national music.

"To be able to teach the children about their national music and have them participate in that has been a very beautiful thing for me," Martinez adds. "It is also a pleasure to be able to come to Canada to share our music with people in Alberta. It gives me great pride to know that there are people there who identify with our music as well."

Through FUNARTE (Foundation ART!) and INPRHU (the Institute for Human Promotion), which are funded in part by Change for Children, Martinez and his



colleagues have become champions of human rights for Nicaragua's most vulnerable population. Providing safe houses, educational activities for working children and engaging them in artistic pursuits, these NGOs not only help the children themselves, but also invite the broader public into a discussion of how we allow some of our children live. Many Albertans have engaged in this discussion through the work of Change for Children.

For some 30 years, Change for Children has taken a cooperative approach to its projects in the developing world, helping communities realize their own goals. One of the organization's longest-standing relationships has been with NGOs in Nicaragua.

A symbol—and celebration—of the relationship between Nicaraguans and Albertans has been realized in the Rights of the Child Mural Project, presentations of which will be shared at the Fiesta. This undertaking will see a large painting at St. Angela's Elementary School and another in Nicaragua.

"It is an expression," Martinez explains, "of our deep relationship and the profound sense of community that we feel between Alberta and Nicaragua."

Art and music have, for many years, been used to inform their audiences of our human stories. They are celebrations of life and its connections, and as such, have the power to inspire us to greater things. ▽

**BUDDY'S NIGHTCLUB** Latest and greatest in House, Progressive and Trance. 7 PM - 1 AM. 1000 10th Ave. S.W.

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**URBAN KRAV** 1000 10th Ave. S.W.

**WUNDERBAR** 1000 10th Ave. S.W.

**MON**  
**LIVE MUSIC**

**BLACK DOG PUB** 1000 10th Ave. S.W.

**WINE CLUB** 1000 10th Ave. S.W.

**PLEASANTVIEW COMMUNITY** 1000 10th Ave. S.W.

**ROSE BOWL/ROUGE LOUNGE** 1000 10th Ave. S.W.

**DISCO**

**BAR WILD** 1000 10th Ave. S.W.

**BEARINGS** 1000 10th Ave. S.W.

**BEARINGS** 1000 10th Ave. S.W.

**BEARINGS** 1000 10th Ave. S.W.

**TUE**  
**LIVE MUSIC**

**DRUM (LASPER AVENUE)** Open Stage with Chris Wynters

**LEGENDS PUB** 1000 10th Ave. S.W.

**O'BRYEN'S** 1000 10th Ave. S.W.

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

### CLASSICAL

**EDMONTON SYMPHONY ORCHESTRA** 7 PM - 10 PM. 1000 10th Ave. S.W.

**DISCO**

**BLACK DOG PUB** 1000 10th Ave. S.W.

**WUNDERBAR** 1000 10th Ave. S.W.

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

disco; 7pm-12 midnight

**WED**  
**LIVE MUSIC**

**EDDIE SHORT** 1000 10th Ave. S.W.

**ROBINSON PUB** 1000 10th Ave. S.W.

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**DISCO**

**URBAN LOUNGE** 1000 10th Ave. S.W.

**VELVET UNDERGROUND** 1000 10th Ave. S.W.

**WILD WEST** 1000 10th Ave. S.W.

**DISCO**

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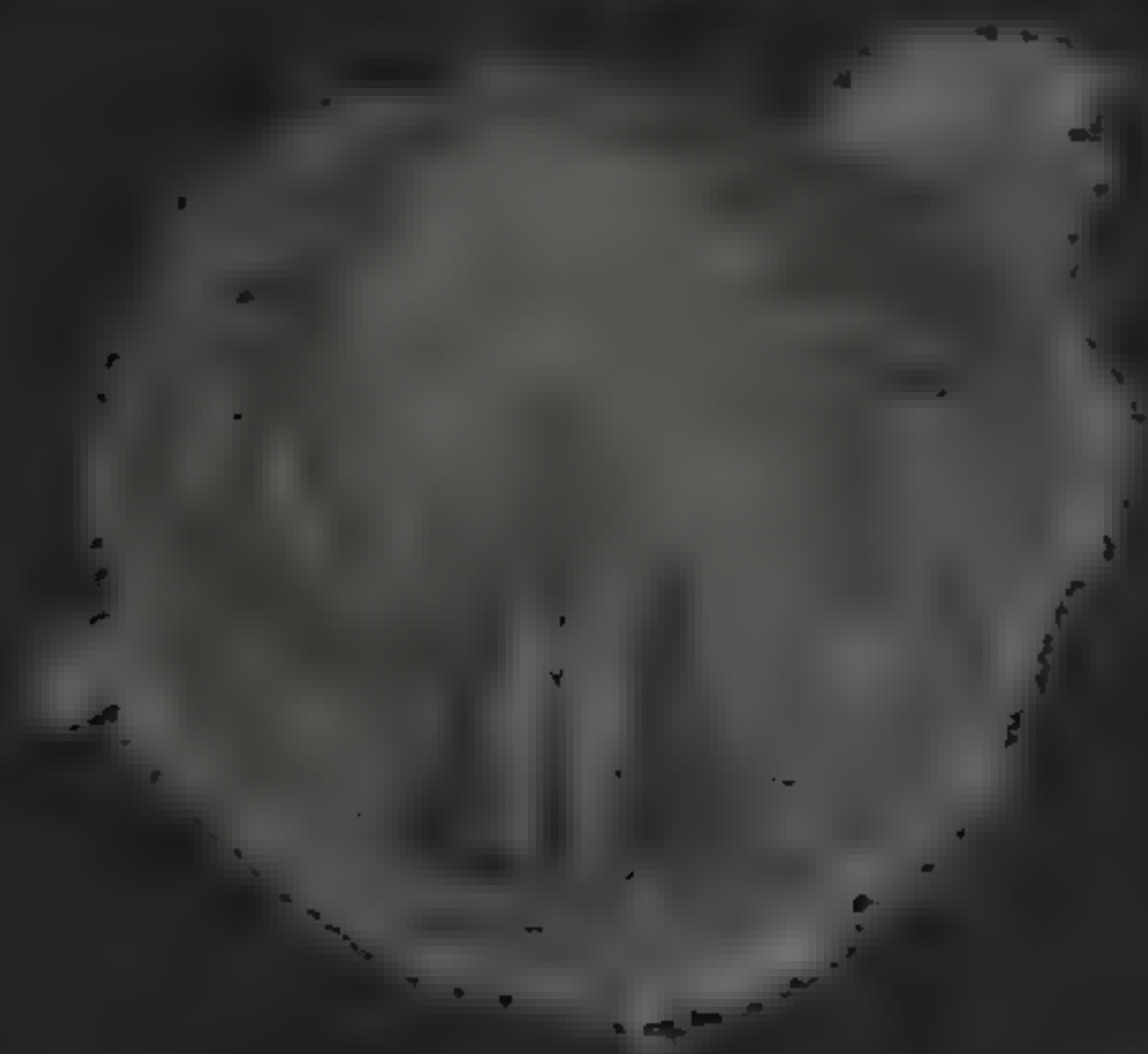
**DISCO**

**DISCO**

**DISCO**



# ISLANDS



**SATURDAY JUNE 7 - STARLITE ROOM**

**TWO SHOWS!**

ALL AGES - DOORS 5 PM

NO MINORS - DOORS 9 PM

TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN



VUE

# CRASH PARALLEL

WITH GUESTS

**FRIDAY  
JUNE 20**

**THE PAWN SHOP**

DOORS 8 PM - 18+ ID REQ.

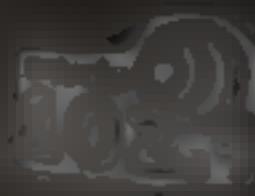
TICKETS ALSO AT MEGATUNES, BLACKBYRD & LISTEN

VUE



**face to face**

**JUNE 20 - EDMONTON EVENT CENTRE**



VUE

DOORS 7 PM - ALL AGES

TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WIM) AND FREECLOUD

# SEA WOLF

**JUNE 10 - VELVET UNDERGROUND**



DOORS 9 PM - 18+ ID REQ. TIX ALSO AT MEGATUNES, BLACKBYRD & LISTEN

VUE

# LOCAL H

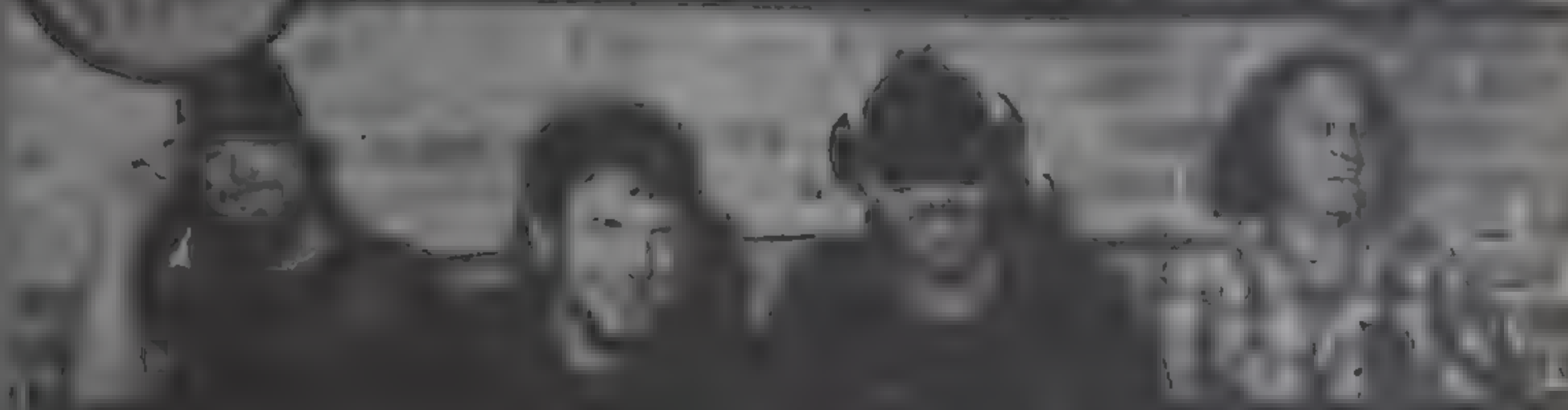


**SATURDAY JUNE 14 - STARLITE ROOM**

DOORS 8 PM - 18+ ID REQ. TIX ALSO AT MEGATUNES, BLACKBYRD & LISTEN

JUST ANNOUNCED - TICKETS ON SALE SATURDAY

# IN PERSON



# SUPERSUCKERS

WITH GUESTS

**JULY 26 - STARLITE ROOM**

DOORS 7 PM - 18+ ID REQ.  
TICKETS ALSO AT MEGATUNES, BLACKBYRD



JUST ANNOUNCED - ON SALE FRIDAY

# THE PARLOUR MOB

**FRIDAY JULY 4 - STARLITE ROOM**

DOORS 8 PM - 18+ ID REQ'D - TIX ALSO AT BLACKBYRD, MEGATUNES



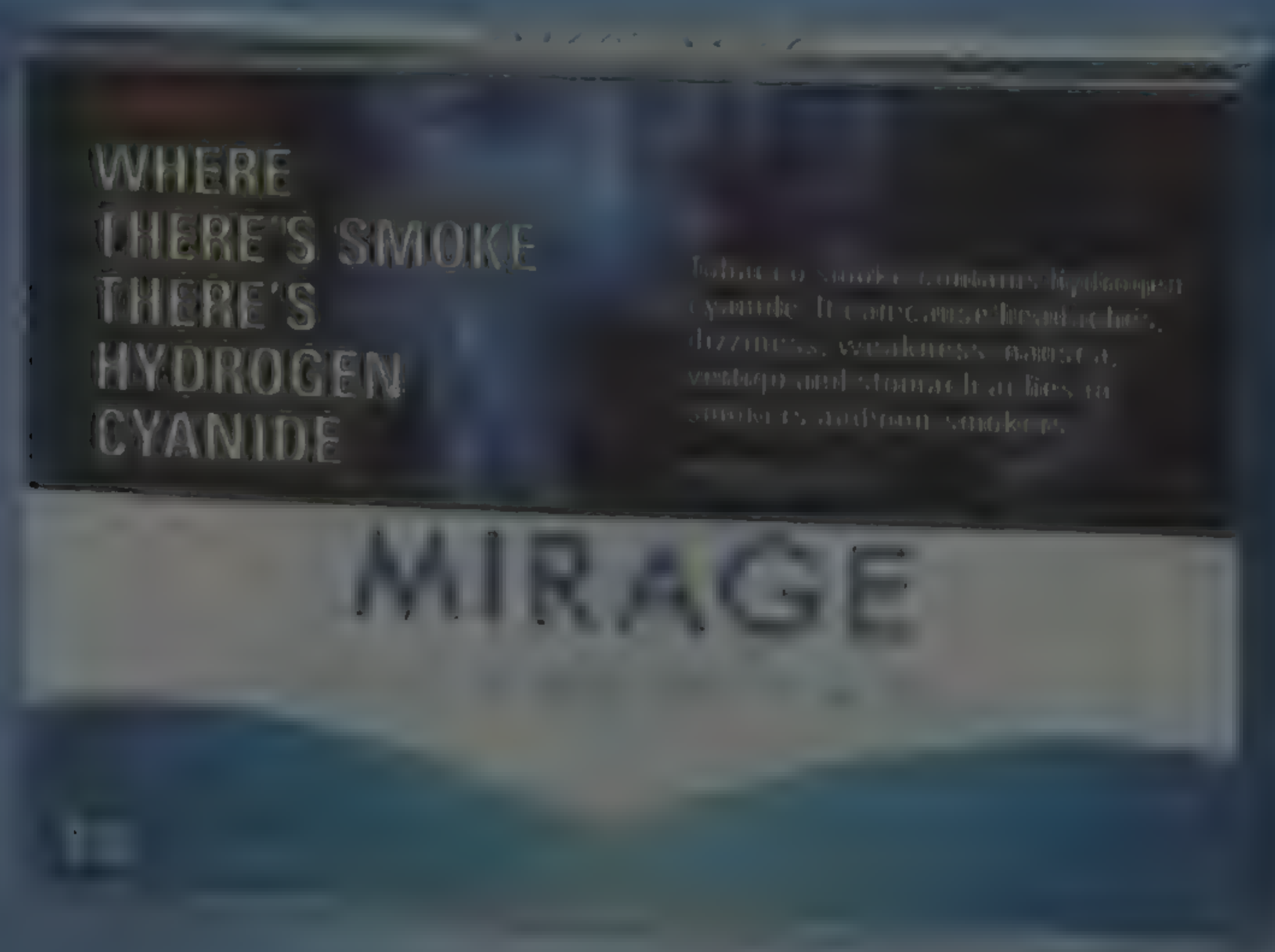
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Health Canada



[illegible]

And, like the best of the cowboy singers—think Ramblin' Jack Elliott, Tyson or Corb Lund—Hus demonstrates an impressive ability to inhabit characters of all sorts in his songs.

PLAY

FRI, JUN 6 3 PM  
TIM HUS

**GREEN ALEXANDER & COMPANYITY RAILWAYS**

Now, anyone who's ever written something can tell you that there are few things that strangers like more than sharing some idea that they think would make a good story, and Hus is well-acquainted with those vicarious storytelling types

The songwriter isn't averse to taking a little inspiration from those stories—the title track on the new record began when an airplane enthusiast gave Hus a hard time for not already having a song about flying—but he also admits that there are plenty of stories that just wouldn't work in a song. As Hus has developed as a songwriter, he's gotten a good feel for what makes a good song—or, more specifically, what makes a good Tim Hus song.

specifics. A lot of songs are historical in nature or they have particular settings in place or time and kind of chronicle a certain part of, you could almost say, contemporary rural Canadiana. And then the third level would be ... that they're about specific time and place but have a universal appeal, and hopefully it will be able to inform people."

**CONSIDERING THE VALUE** that Hus places on strong songwriting along with his healthy interest in decidedly off-the-beaten-path subjects—it's not all that surprising to hear him say that he's not much of a fan of the music streaming over the airwaves today

last on the charts for as long as it takes for the next one to come along," he says about the disposability of the Hit Parade, before adding that the opposite problem exists as well. "There's also that thing where people write songs that are, I'm gonna say, almost too meaningful—the song almost reads just like a newspaper story. Usually the heart is there, it's just the execution. You sort of tell a long-winded story about something that in the end just isn't very interesting, or perhaps only interesting to very limited people

"I guess I kind of try to sit in the middle, which is to make songs that are possibly good for beer drinking, foot stomping, good melodies, good hooks, but you can definitely go deeper into them as well. If I can write songs that entertain and inform, I think that's important." ♡

For more info & full band lineup, visit [www.sloisland.com](http://www.sloisland.com)

tickets available at [ticketmaster.com](http://ticketmaster.com) or 777-0000

VIEWWEEKLY










## MUSIC

JUN 5 - JUN 11, 2008

WU EWTBRLY



**THU, JUN 5 (8 PM)**  
**NEW CITY, FREE**

**FRI, JUN 6 (5 PM)**  
**HAVEN SOCIAL CLUB, \$30**

**BRYAN BIRTLES / bryan@vnewweekly.com**  
This weekend marks the beginnings of a new club night at New City and a brand new performance venue at the Haven Social Club.  
Centred around both bands and local DJs Marc Morin and Jonny Olbey, Thursday nights upstairs at Likwid Lounge will take advantage of a brand new stage to create the city's most intimate venue—considering only about 100 people can likely fit up there comfortably, if at all. Morgan Noseworthy, lead singer for local punky metal band Bastard Son, who will be headlining the kick-off party, thinks that smaller

venues are better venues and is excited by the prospect of a new club night.  
"Small venues are fucking sweet because you get a few people in there and it looks packed," he says. "Jonny and Marc are keeping it together, admission is always by donation if there's a show because they want to keep it free upstairs—it's two dollar highballs and \$2.25 beers, so that's pretty sweet."  
Bastard Son, playing its first show in some time; will head into the recording studio afterwards to lay down some tracks for a possible release. Unhappy with the results of its first foray into recording, the band is taking it step by step before making the decision whether to sell what they create.  
"[Recording] was kind of a downer because we were way too drunk and I wasn't satisfied with it at all," he laments. "We'll see how good the recording is and if it's good enough we'll put it out as something, but if it isn't then we'll let people download it off the internet or something. We've got a dif-

ferent guy recording it, he's got more experience recording bands. He recorded Thrashtic Fibrosis's first demo which sounds tight, so hopefully ours will sound just as tight, maybe tighter."  
Holding its grand opening celebration this Friday and Saturday, the Haven Social Club fills the space left when the Blackspot Cafe closed its doors and will now attempt to fill the void that Haven's owner James Leder sees in the local scene.  
"Over the last six or seven years I've seen what's missing and now we're gonna put it into one club," he says of his experience renting backline gear to venues and working in local clubs. "It's really hard to be an artist in this city because first of all there's no place to play, and in the places you can play you don't really make any money and you're not treated with the respect you deserve. It takes a lot of effort and it takes a lot of energy to be an artist and I think the majority of people don't know what it takes to put on a one hour set on the weekend. We're looking out for the artist." ▽

**THU, JUN 10 (8 PM)**  
**JEALOUS GIRLFRIENDS**  
**PHILADELPHIA**

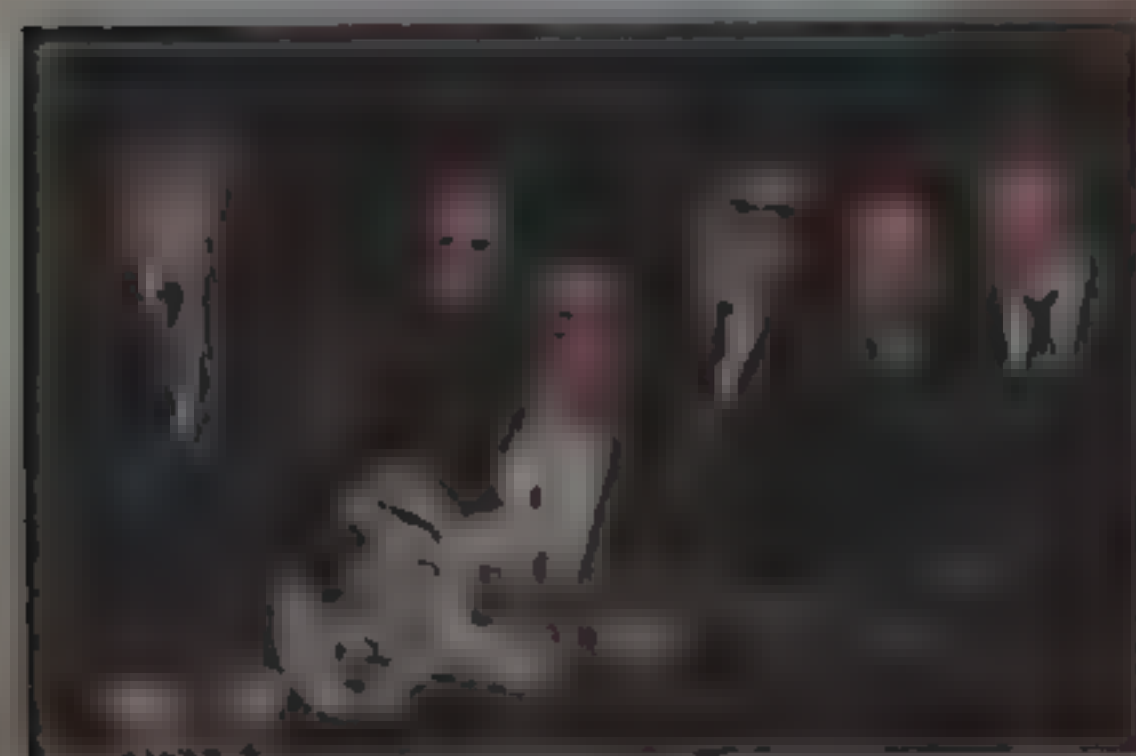
**CAROLYN NIKODYM / carolyn@vnewweekly.com**  
These days it's surprising to hear that bands are still criticized for allowing their work to be used by other media, whether it be in commercials or on television shows. Sure, there are some lines that can be crossed—like if John Lennon's "Imagine" was used in an ad for Lockheed Martin, there might be something to talk about.  
But to hear Holly Miranda, one of the singers for Brooklyn's the Jealous Girlfriends, say that the band caught a bit of heat for its lush tracks played on *The L Word*, *Grey's Anatomy* and *CSI: Miami*, you kind of have to ask yourself, "Don't we have bigger things to worry about?" Really, if the payoff is good, why not give the scratch to an up-and-coming band?  
"There's been a little bit of backlash from that stuff, but I think that the great thing about that is that the money we got from those placements afforded us to stay independent longer and wait for the right deal to come down," Miranda says as the band heads out of Manhattan for its next gig in Philadelphia. "We have gotten a little bit of, 'made-for-television band,' but that's not true. I mean the placements were kind of a fluke from a friend of ours in LA."  
Not only were these deals a fluke, but also remarkable when you consider that the quartet didn't even have a record deal or even a released record with its current lineup.

Formed in 2003 with Miranda (vocals and guitar) and Alex Lipsen (bass and drums), the then duo recorded a low eight song *Comfortably* in 2004 at Lipsen's studio. However, a shoe-horning in studio time in between on the Radio and the Yeah Yeah Yeahs.  
The band's first transformation came not only when Josh Abbott joined on drums, but also when it was discovered that he could sing and write songs. Having a singing drummer, Miranda was a bit troublesome in the live performances so the trio asked Mike Faden to take over as drummer, bringing Abbott up front to join Miranda on guitar.  
"Mike was a barista at our local coffee place that we all went to—Alex and he were friends," she explains. "He was also, at the time, a drummer in every single band in Brooklyn, so we asked him to join."  
That was back in 2005, and while the band's second, self-titled more raucous album has been ready to go for some time, the Jealous Girlfriends weren't to find a home for it until quite recently, delaying its release until April of this year.  
"We were just trying to find the right deal to release it," Miranda explains. "Last record, we self-released it and we really didn't want to do that this time around. We talked to a lot of different labels and it took a while to find the right thing."  
"We already had the record recorded," she adds, "so doing a standard recording deal didn't make sense because we didn't need money to record a record and we wanted to maintain the rights to our masters."  
Not exactly what you'd call "selling out." ▽

S.I.R.E.N.S. proudly presents THE FUNDS

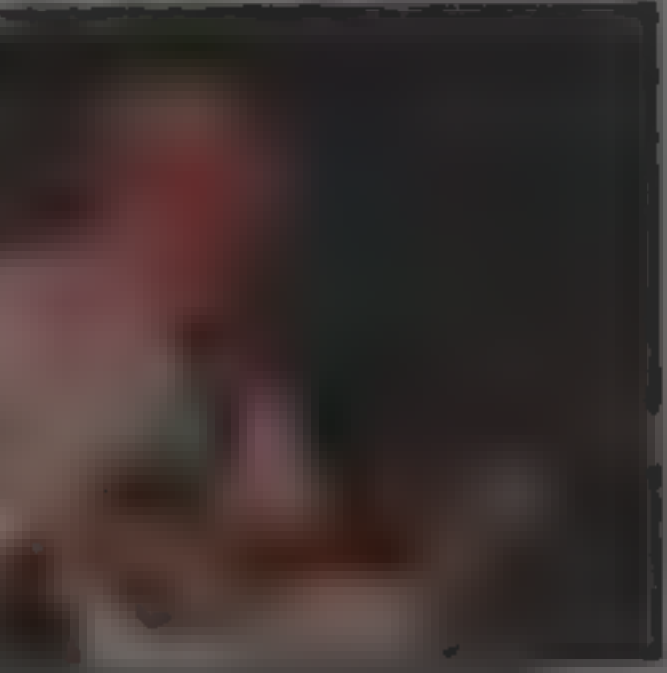
## 2 Great Nights! 6 Great Bands!!!

**Friday, June 6, 2008** - doors open at 7:00 PM

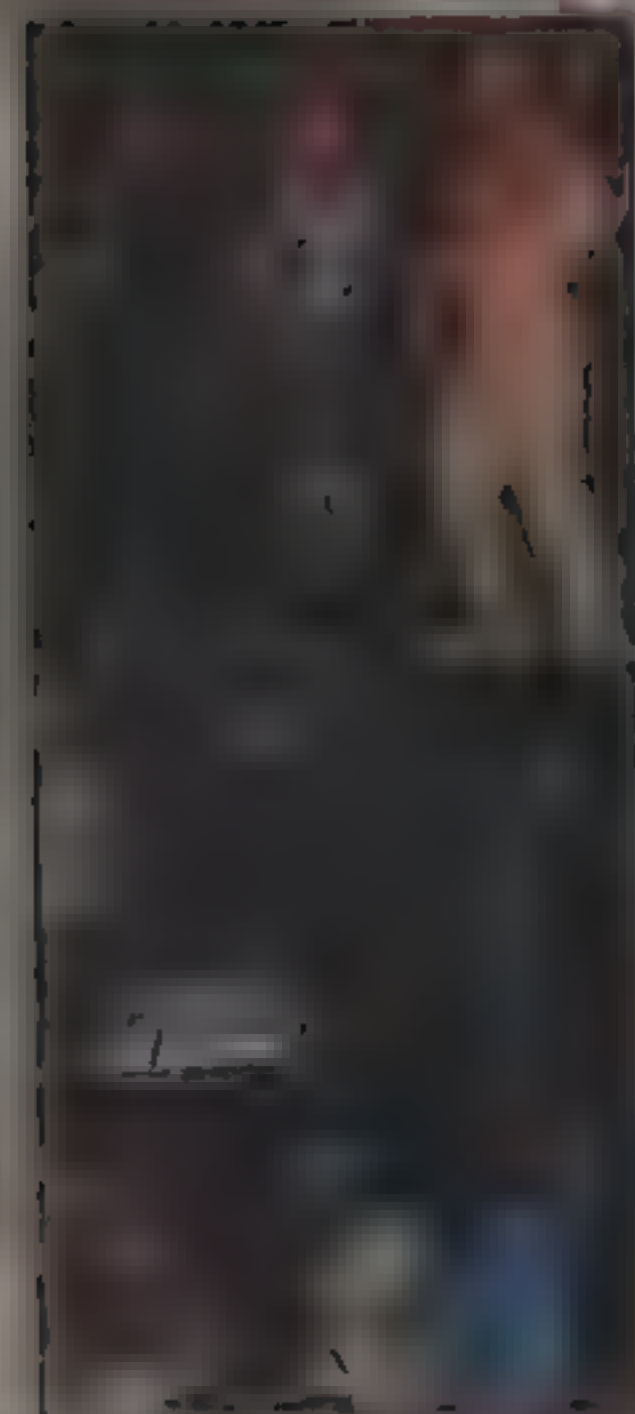


*Golden Breeze*

Danny Peck  
with  
Gaye Delorme



**Saturday, June 7, 2008** - doors open at 6:00 PM



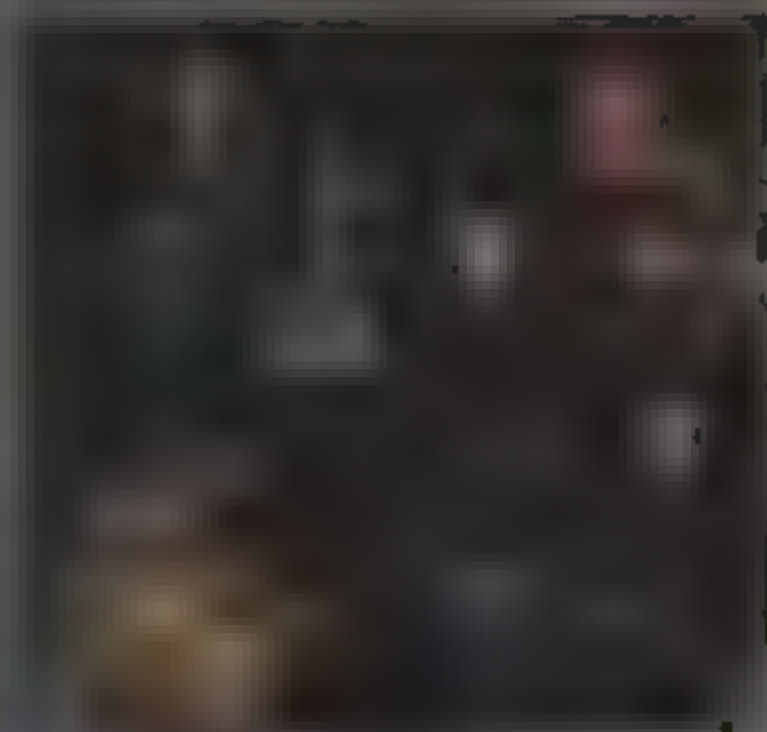
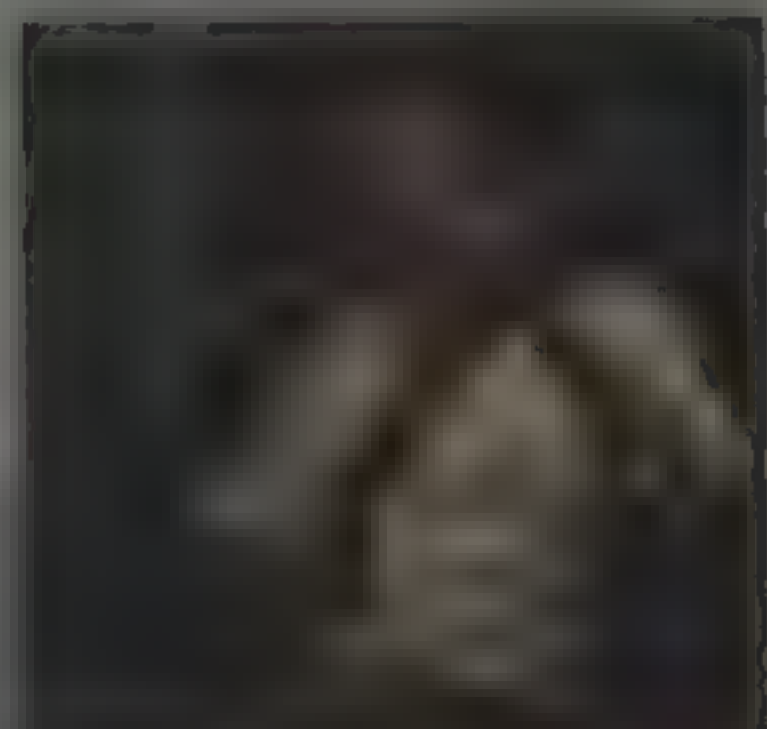
Souljah Pyah

Hosted by  
Mike McDonald  
The Singing Emcee

Gaye Delorme  
and his band

Mocking Shadows  
Rhythm & Blues Review

Hot Cotton



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...up producing was  
...the integrity of the  
...Not to really  
...my producing capacity,  
...the rawness of  
...that are on tape."  
...about her latest  
...her first album of  
...2000's *Invisible*  
...to produce the  
...the death of lang  
...ough, lang has done  
...the last eight years she  
...of duets with Tony  
...the 49th  
...which found her covering songs  
...Canadian songwriters, and  
...her early country material  
...There has also been a

fair bit of touring, not to mention the fact that she was actually working on *Watershed* for most of that time as well. "I was writing six years ago and some of the performances that we recorded six years ago are the performances on the record," she recalls of the album's creation. "What you hear are the demos. They're demos that I have kept working on and layering, so we're getting highly arranged strings against very first takes of vocals or a very first take of bass in the songwriting period, so you have a very vast emotional expanse in the content of the song."

The resulting album features lang's crooning over wide-open soundscapes that draw their sounds from every period of her career. Banjos roll right next to string sections, which sweep over top of soulful bass lines and more. Lang was out to please only herself on this record, creating an album that she says is a reflection of all that has made her the person she is today.

"*Watershed's* really, sonically, a combination of my 25 years in the busi-

ness—things that I've sort of collected and kept in my bag of tricks and sort of stayed there," she explains. "It really and ... I don't adhere to one genre. I don't think of myself as someone who's a singer of a certain ilk—I'm really just a musical nomad."

For the singer, the past is just as important as what lies ahead, and she's not afraid of looking back at the same time as she moves ahead, as she did when she returned to her past work with *Reintarnation*.

"Oh yeah, definitely. I don't have any regrets," she admits. "I'm very proud of what I've accomplished and I can see my failures and successes, and that is evolving and changing as well all the time and things that I thought were really good and things that I thought were really bad—they shift and swap places."

"[Successes and failures] are like guide rails on either side of the road—if you had a guide rail just on one side of the road you'd be sure to go off the other." ♥

# BLOC PARTY.

WITH FOALS



SEPTEMBER 5

EDMONTON EVENT CENTRE

VUE

100

100

100

Starlite

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UU  
VELVET

06/06 UNION EVENTS PRESENTS  
**REZZX**  
VIP PARTY

06/07 UNION EVENTS PRESENTS  
**ISLANDS**  
2 SHOWS 5PM ALL AGES & 9PM

06/11 TELETOON STARS & ROCK ICONS  
**SONS OF BUTCHER**  
WITH THIS & THE ORDINARIES

06/13 A TRIBUTE TO THE LIFE OF  
**GARY MACGOWAN**  
SHOUT OUT OUT OUT / BOBBY CAMERON / • MORE

06/14 UNION EVENTS PRESENTS  
**LOCAL H**  
MY SISTER OCEAN

06/20 CD RELEASE  
**CHASING JONES**  
THE MADDIGANS / LIGHT TRAVELS

06/21  
**THE CONSTANTINES**  
**LADYHAWK**

06/25  
**MR. SOMETHING**  
**SOMETHING** AND GUESTS

06/26  
**HEY ROSETTA**  
**THE COAST**

06/28  
**HAWAIIAN BIBLES**

06/30 SUBTERRANEAN AND CONNECTED PRESENT  
**OH SNAP!**  
IT'S A CANADA DAY LONG WEEKEND PARTY  
WITH TEAM CANADA & GUESTS

07/05 KEEPER'S HOTROD RUMBLE AFTERPARTY  
**ART ADAMS / RONNIE HAYWARD**

06/06  
**DREAMSPEAKERS CONFERENCE**

06/07  
**THE WHITSUNDAYS & FAUNTS**

06/10 UNION EVENTS PRESENTS  
**SEA WOLF**

06/13 CD RELEASE!  
**THE BENDERS**  
THE GRAVE MISTAKES / BIX MIX BOYS

06/14  
**PAUL JAMES COUTTS & CHAINS**  
**WOMEN & MT. ROYAL**

06/20  
**GRAND THEFT BUS**  
**TEAM CAPTAIN**

06/21 EDMONTON HOT JAZZ FESTIVAL PRESENTS  
**OUT TO LUNCH**

06/26 WILD STYLE INTO PRESENTS  
**GRAND ANALOG**  
NATIONAL PARKS / CURTIS SANTIAGO

06/27 MINT RECORDS ARTISTS...  
**YOUNG & SEXY**  
THE LIBRARY VOICES & DONO HUYER

06/28 RND PRESENTS  
**CHRIS LIBERATOR**  
TRYPTOMENE / NEAL K / DAVID STONE

06/30 IN THE RED ARTISTS  
**MARK SULTAN/BBO**  
DEVONEN & THE WICKED AWESOMES

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**STYLE**  
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ANDY  
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TWO-MINUTE  
MIRACLES

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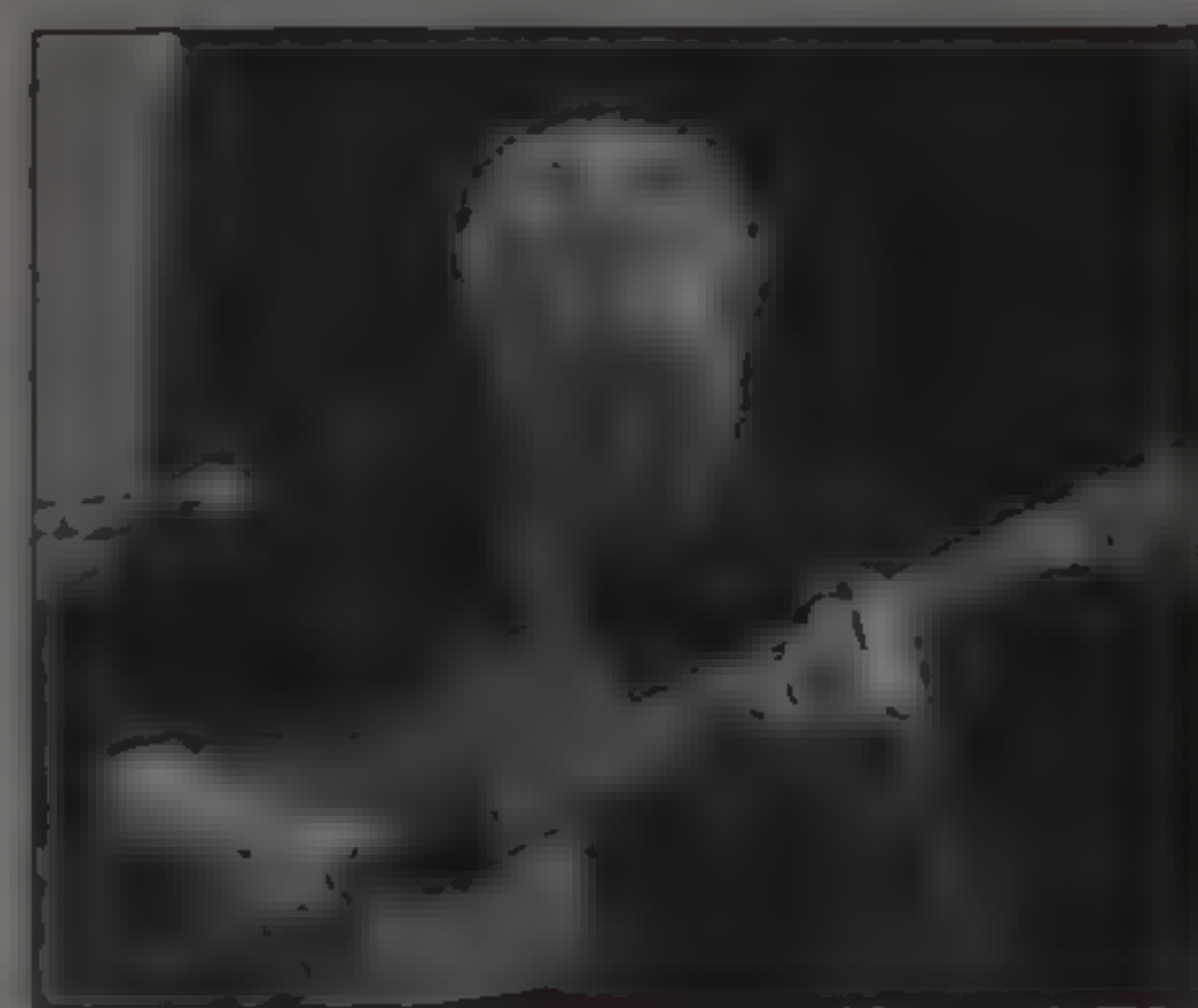
## Pop stardom pipe dreams are just blown smoke for Gaye Delorme

BY TAYLOR HOPKINS / hopkins@newcity.com

**G**aye Delorme is the kind of musician who has been there and done that. Over a career spanning more than four decades, he has written countless pop hits for countless artists, but his true love has always remained the flamenco and jazzy styles he plays with his own band which he will be bringing to **DOWN THIS WEEK FOR SIRENS THIRD Annual Summer Splash** fundraiser, which helps support at-risk individuals in the community.

Even though Delorme has written hits for the likes of Cheech and Chong ("Earache My Eye," later covered by Soundgarden), he has remained just slightly in the background, something he prefers to pop stardom.

"Most people, their sights are set on the pop world and that's the standard for success that everybody thinks of now, but the artistic side has taken a back seat. The greats of the great are way in the back row, but the pop is the main media frenzy attention thing," he says. "I'm basically motivated by music and my first love was flamenco guitar, so I played for many, many years without even thinking about making a living—I could never in my wildest imagination believe that I could make a living."



PREVIEW

**SIRENS THIRD ANNUAL  
SUMMER SPLASH**  
WITH GAYE DELORME, DANNY PECK, MIMI  
GRANITE CURLING CLUB (8620 - 107 ST), \$35

This lack of a desire to become famous even extends to his interviews. While he was supposed to be talking about himself, Delorme was more interested in talking up an old friend of his who will also be performing at the fundraiser—LA legend Danny Peck.

"Danny and I starved to death together—I was living in the same area of Hollywood as him. I took Tommy Chong's truck and drove around LA for two months looking for a place to live and I finally found this little guest house," he remembers. "I

heard about this kid that was an incredible singer-songwriter for a deal. I ran into him and we hung out together and he just blew me away. His house got tore down—his house was about two blocks from me and I moved into my closet because I had a grapefruit tree and an avocado tree. We were starving artists so we would buy a bag of bagels and we'd live on avocado and grapefruits and bananas."

**NO LONGER STARVING** Delorme is releasing two releases this year, one of which is just about finished. *American Jumbo* will most likely come out later this year, and because Delorme no longer sells his music through a label, it will be available on his website as well as iTunes. The album itself was easy to make, once things got rolling.

"I just went through a miserable two-year period where I thought I didn't have it anymore. I played in Victoria in a place called the Alex Golden theatre and the sound in there was so great that it inspired me to write a piece and that opened the door and in the last couple of months it's been like 'Boom!' and it's back," Delorme explains. "When you're inspired you really play a different way, but when you start thinking like, 'Oh yeah, people will really go for this,' it just dies." ▽

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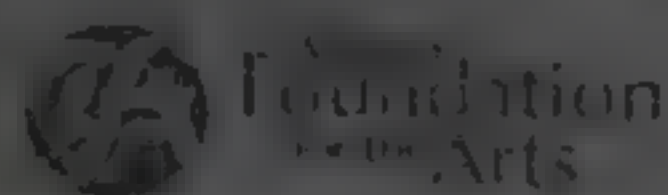
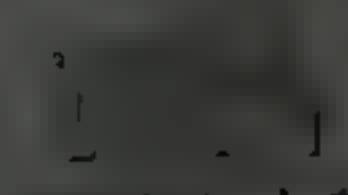
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VUEWEEKLY

Virgin  
FESTIVAL  
2003

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JUNE 21 & 22

SATURDAY JUNE 21

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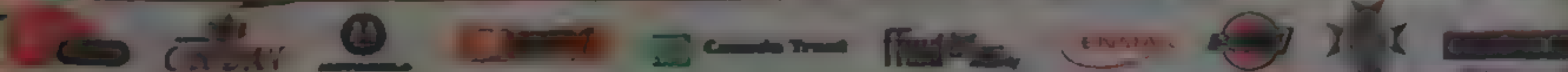
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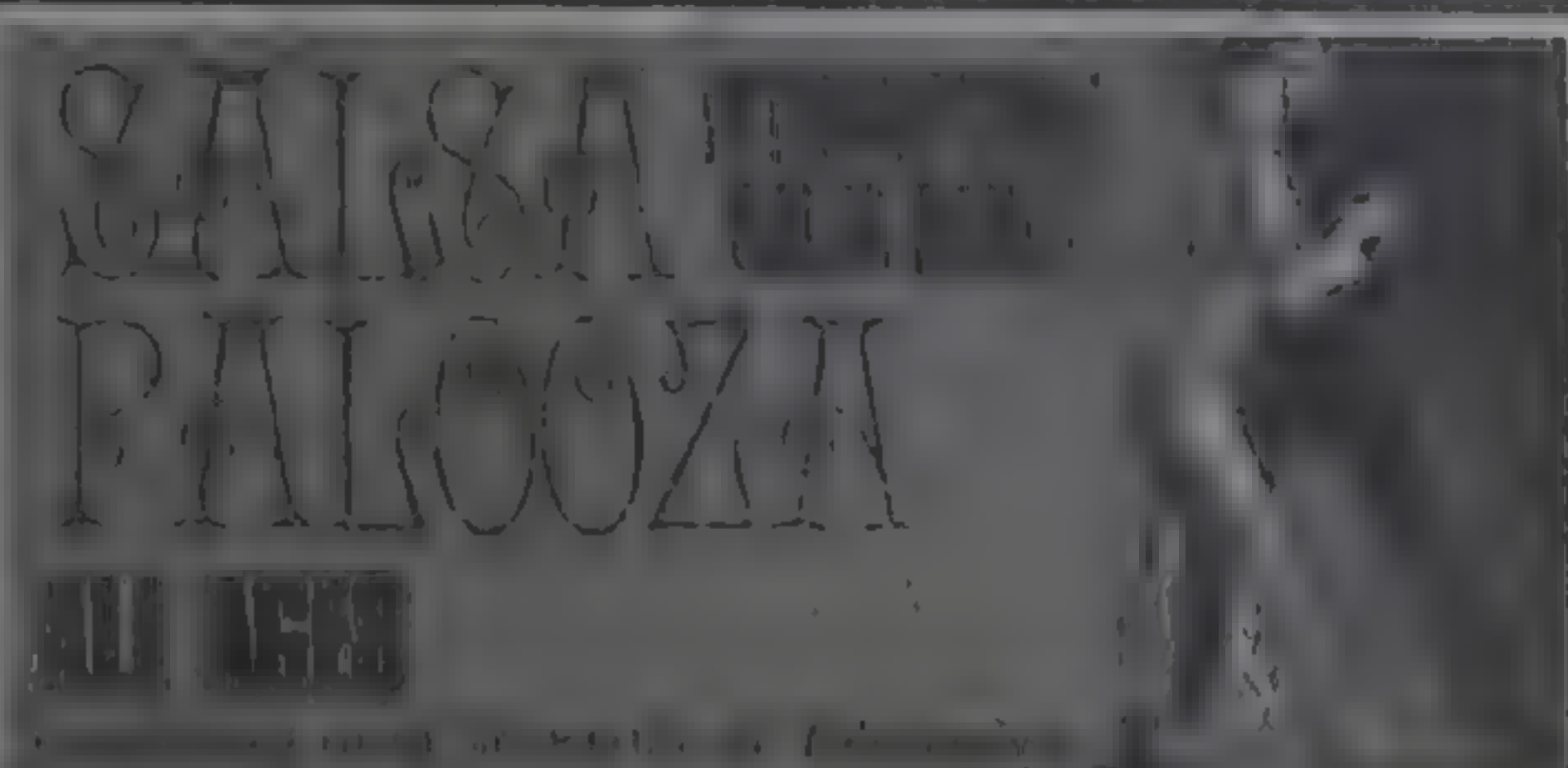
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face to face

ALL AGES



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JIMMY EAT WORLD

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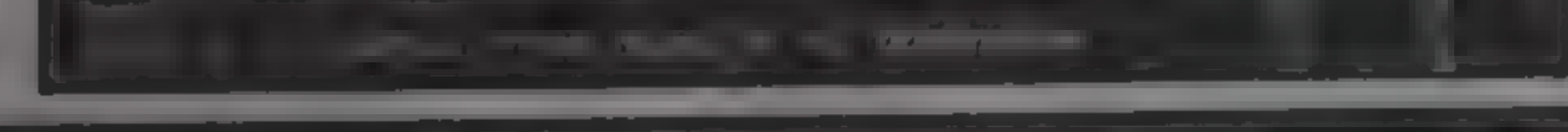
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# Hot Panda takes to a life on the road

When I Googled "Hot Panda" I got a hit for "hot panda sex" on Urbandictionary.com. Sadly, the definition stands empty, so I thought I would get an expert opinion.

"What that could mean?" muses guitarist and vocalist Chris Connelly. "I'm not sure, but it does sound like a sex act."

As it turns out, Connelly isn't quite an ursine copulation buff. But that's OK, he's got some much more interesting talents, especially when you put him together with bassist Keith Olsen, drummer Maghan Campbell and multi-instrumentalist Heath Parsons.

After less than two years, the local band's crunchy guitars, banging drums and warbling synths have gotten rave reviews, wowed audiences from coast to coast and landed the group a label in Mint Records.

The band has also done a heck of a lot of touring, leading former keyboardist Mike Robertson to rethink his role in Hot Panda's future.

[Robertson] basically wasn't up for touring that much," Connelly explains. "He kind of didn't want to playing music full time—and it was starting to shape up to be that way—so he decided that he couldn't just be in the band all the time."

Enter Parsons, a friend who'd been living in Montréal who the band would stay with whenever it was

"Actually he was a friend of Mike's that we met in Montréal," Connelly says. "Like, every time we'd go to Montreal, we'd stay at his place and he hung out with him a lot when we were there. He just moved back to Edmonton because his family lives in Edmonton. And so he wasn't playing in a band yet, so he was just kind of

PREVIEW  
FRI, JUN 6 (8 PM)  
**HOT PANDA**  
WITH PERONS VINCEL VINCAT  
THE PUNKY CHIMP CO.

in releasing the followup to the band's *Whaleheaded Girl* EP is met with less frustration than with good cheer. Although the yet-to-be-named album is already recorded, the release date isn't until February 2009.

"It's kind of weird, because we have basically the time 'til it comes out to work on another record, so we can have the illusion of being really productive," he says. "We can be like, 'Oh yeah, we've already written all these new songs. And our album's not even out yet.'"

Hot Panda will be offering up a 7-inch on this tour, however, available



to anyone at the shows. And the band's schedule over the next months

will be more on road than off—so much so that Connelly and Campbell

have decided to become of no fixed address. It's a risky move, giving up one's home, Connelly admits, but a decision that made the most sense logistically and financially.

Besides, since taking a whatever-it-takes attitude, Connelly has found that touring life truly agrees with him.

"It's like a really simple kind of life," he explains. "Like it's really complicated before you go on tour, because you have all of your real-life stuff and you have a lot more worries when you're at home, and then as soon as you're on the road, it's like all you really can worry about is: drive, next place, play a show, have fun, drive to another place. Find a place to eat. It just becomes this really simple kind of life when you're out there, and it's really kind of relaxing and it's kind of nice." v

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WITH **THE INHIBITED**

**SUN JULY 27 12 STARLITE ROOM** **MESHELL NDEGEOCELLO**  
KUZCEK RECORDS ARTIST • PLUS GUESTS

**WED SEPT 3 12 THE PAWNOPIA** **MIKE PLUME**  
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**LEE "SCRATCH" PERRY AND HIS BAND**

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AVAILABLE AT TICKETMASTER

ALBUM REVIEWS

# NEW SOUNDS

**SHEARWATER**  
BLACK LUNGS  
BAND

DAVID BERRY / david@vuweekly.com

Of the dual ornithological references that make up Shearwater's *Rook*, it is, perhaps unsurprisingly, the band's name that's the most important. Like the seabird, frontman Jonathan Meiburg's songs both drift effortlessly throughout a vast, tumultuous landscape and remain elegantly fragile when compared to the restless power that operates just below its surface.

That much is clearly established on album-opener "On the Death of the Waters": the ship in this narrative travels from peaceful transcendence to tumultuous destruction and eerily back again, delicate pianos giving way to a blast of crashing guitars before lapping gently back into the song, calm waters belying what's transpired. This is an album that remains almost sinisterly calm in the face of oblivion, painfully aware of its importance but fully embracing its inevitability all the same.

It's not for nothing that Meiburg has chosen such a portentous bird for the title of his album, though. In the title track, the mass death of birds serves as an omen for the end of the world, medieval superstition come to apocalyptic life: still, though Meiburg remains largely resolute that all things must pass, and over rambling guitar and driven backbeat vows only to "sleep until the world of men is paralyzed."

The laconically dark subject matter suits Meiburg's voice as both singer and songwriter, but there's no question his worldview is helped by the pulsing tide of a band that back him up, here formed by bassist Kimberly Burke

mentalist Howard Draper, as well as a flock of friends (though it's worth nothing that Meiburg is something of a polymath himself, often filling in on Okkervil River studio efforts).

Some combination of the band manages to propel a more lyrically sparse track like "Leviathan, Bound" with remarkably precious percussion, using piano and glockenspiel to keep it relentlessly, if delicately, moving along. Naturally they are adept nomads, and can also manage to bring the right kind of fuzzy stomp to a more straight-ahead rock song, like the desperate, stubborn "Century Eyes."

Still, the album's best moments are when the band builds of a particularly rich mood created by Meiburg's words. Like former collaborator Will Sheff, Meiburg has a talent for drawing out metaphors, though he is far more willing than the black sheep boy to let them stand on their own: as such, quietly primal images dominate, and they tend to lend themselves to more simple but also more strikingly vital emotions, life and death versus the intricacies of living. This finds its purest expression on "The Snow Leopard," which finds the titular cat stalking the edges like an angel of death, though the allusion works just as well for anything that refuses to remain hidden forever, and is given even more potency by the dynamics of its music, slithering from understated piano to declarative rock phrases, as mysterious and zen-like as Meiburg's lyrics.

The band manages to produce such moments with emotionally crushing regularity. Like a seabird drifting in a strong headwind, *Rook* manages to make mastering raw force and complex imagery feel like a breeze. *Rook* has one of the most beautiful albums to come out this year to show for it.

**BLACK LUNGS**  
BAND  
BAND

JAMIE REINHART / reinhart@vuweekly.com

Disappointment sets in while listening to the opening track, "A Blessing and a Curse," which is marked by a repeating echo of the words, "We're getting closer to Babylon" for over a minute, which is nothing short of a curse when it gets stuck in your head. Alexisonfire guitarist/Black Lungs leader Wade MacNeil mixes piano with drums and guitars here, and the contrast between distorted and delicate sounds works well on "When it's Blackout" and "For Her," but fails on "In Memory" because the piano and guitars are fighting to be heard instead of working together. The guitars lean too much on the sound of the piano, so don't expect any face melting solos—but that's why these nine songs are on MacNeil's solo album and not on an Alexisonfire CD.

**FOXBORO HOT TUBS**  
STOP DROP AND ROLL!!!  
JINGLE TOWN

LEWIS KELLY / lewis@vuweekly.com

There's retro, and then there's retro. Falling somewhere between them is *Stop Drop And Roll!!!*, the first release from Green Day side-project Foxboro Hot Tubs. The Tubs' debut sounds like it was recorded in a suburban garage in 1964: the usual punk-rock instruments march through simple arrangements while Billie Joe Armstrong sings cheesy lyrics with great relish. The record's biggest strength is also its biggest weakness. The Tubs' old school sound feels fun and comfortable for a while, but it eventually becomes clear that the pitch-perfect recreation of a decades-old sound is just that: a recreation. There are no real creative forces at work here, just a desire to imitate and reenact the past. *Stop Drop And Roll!!!* sounds exactly like something your parents might have listened to when they were young.

**ELIZA GILKYSON**  
BEAUTIFUL WORLD  
RECORDS

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

With more than a dozen albums and almost 60 years under her belt, Troubadour songstress Eliza Gilkyson is an unquestionable musical veteran. And yet, *Beautiful World* surprises with its gusto, smarts and absolute heart: this is no exercise in laurel-sitting, but a rocked-up honky-tonk American record that stands easily alongside other masters of the genre, like fellow traveller Steve Earle. Gilkyson tucks into her oeuvre with a small army of musical companions (including brother

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03. live @ the st & spm sun city girls	08. s1 santogold
04. be down in the light bonnie 'prince' billy	09. s1 santogold
	10. dig lazarus dig nuck cave



...any of granddaddy LA punks X),  
 ...telling out songs that tumble  
 ...a multiplicity of stories, loca-  
 ...ions and experience. *Beautiful World*  
 is as big, wild and hungry as this  
 unruly planet, and although Gilkyson  
 wryly and sometimes sorrowfully  
 addresses sadder, crazier issues—  
 loneliness, violence, porn, politics,  
 ...with fluence and her  
 smoke-and-gin vocals, the artist  
 ...down clearly on the side of  
 goodness, including the launching  
 track, a love song which awes as it  
 wraps in all the musical clichés of  
 romance—hints-o-Hawaiian guitar,  
 Manachi horns and soaring vocals—  
 without apology or shame. A woman  
 comfortable with her appetites and at  
 home in herself is itself a beautiful  
 thing, even if she's still struggling to  
 understand the planet she was born  
 into and will eventually have to leave.

**JW-JONES**  
**BLUELISTED**  
**NORTHERNBLUES**

**MARIA KOTOVYCH / maria@vuweekly.com**  
 You know the feeling you get when  
 you're driving uphill on an icy road,  
 and no matter how hard you push  
 that gas pedal, you simply cannot  
 make the car budge? *Bluelisted* con-  
 tains a similar "almost-there" feeling;  
 while it tries and tries, it simply can-  
 not reach the top of that musical hill.  
 Considering that it's a blues album,  
*Bluelisted* is fairly devoid of vocal  
 expression or emotion: JW-Jones's  
 voice sounds strained more than any-  
 thing else. Also, with the exception of  
 a couple of songs (eg "Mad About  
 You"), most of the tracks on this  
 album do not deviate from a comfort-  
 able mid-tempo rate. And while a  
 straight, flat road might appear easy  
 to navigate, in the end, a hilly, wind-  
 ing road will be considerably more  
 memorable.

**THE RAMBLIN' AMBASSADORS**  
**VISTA CRUISER COUNTRY SQUIRE**  
**WINT**

**EDEN MUNRO / eden@vuweekly.com**  
 Say that you're a Rambler, and folks'll  
 most often think immediately of the  
 old train-hoppin', campfire hobo-type  
 of Rambler. And there's certainly some  
 of that lifestyle—or at least the feel of  
 it—in the Ramblin' Ambassadors' lat-  
 est, *Vista Cruiser Country Squire*. But  
 that's only half the story—maybe even  
 less than that. This is a modern take  
 on vintage surf sounds, filtered  
 through an old, beat-up car that isn't  
 afraid to kick up a little bit of dust on  
 the backroads. Brent Cooper's guitar  
 leads the way with the most important  
 ingredient in any instrumental album:  
 plenty of memorable melodies and  
 riffs. The contributions of the rest of  
 the band should be in no way dis-  
 counted, though; the joy of this record  
 is in the reactions and pinball bounces  
 that ricochet between drums, bass and  
 guitar: melodies slink in and out and  
 over and under, fills occasionally pop  
 up when you expect they might but  
 are often when you don't and the  
 unexpected twists and turns leave you  
 feeling like you're making fast, hairpin  
 turns next to a steep cliffside—it's dan-  
 gerous and exhilarating. ▀

## Piracy hasn't killed the CD, but the industry is on life support

**MUSIC** **ENTER SANDOR**  
 STEVEN SANDOR  
 steven@vuweekly.com

Recording-industry sales continue to  
 plummet. And, while legal downloads  
 are on the rise, they still represent  
 only a small fraction of music sales.

According to the latest Consumer  
 Trends profile published by the Record-  
 ing Industry Association of America, all  
 of the preceding statements are true.  
 The report, which is counted by Taylor  
 Research & Consulting Group Inc, takes  
 all of the 2007 retail year in the United  
 States into account.

And, even though Canadians tend to  
 be more tech-savvy than Americans in  
 pretty well every study you see, the num-  
 bers from the RIAA's US market research  
 should be close to reflecting trends that  
 are also apparent north of the border.

According to the RIAA, all music  
 sales, including CDs, vinyl, downloads  
 and even ringtones, were worth  
 US\$10.3 billion in 2007, down over \$1  
 billion from 2006.

And while there is no arguing the  
 power of iTunes and Amazon.com's MP3  
 sales portal, the RIAA reported that 82.6  
 per cent of all music sold in America is  
 still packaged in physical CD formats.  
 Downloading accounts for 11.2 per cent  
 of the market, up from 6.7 per cent in  
 '06. Yes, it is a meteoric rise, but  
 remember that downloads are taking up  
 a bigger share of a market that is contin-  
 uing to contract, so the percentages are  
 exaggerated a little bit. You simply can't  
 compare the 11.2 per cent and 6.7 per  
 cent figures because they come from  
 pies that are of very different sizes.

But the most troubling stat for the  
 industry is that the biggest share of  
 music consumers comes from buyers  
 aged 45 and over. They make up 24.8  
 per cent of the music market; most of  
 the other demographic classes came  
 in at about 10 per cent each. So, older  
 buyers are still buying CDs and down-  
 loading songs; but younger listeners,  
 the ones the industry needs, aren't  
 buying at nearly the same rate. The  
 business is getting older.

This is not a download vs physical  
 sales issue. The RIAA numbers take  
 both of them into consideration. Really,  
 these numbers suggest that a group of  
 young consumers are turning off the  
 music biz altogether. And, while piracy  
 is a problem, it can't take all the blame  
 for such a large drop-off in sales.

In any business, when sales dwindle  
 it's time for the CEO to step down  
 and remake the model.

The numbers prove that even if all  
 illegal downloads were stopped  
 tomorrow, the record industry would  
 still be in serious trouble. Because,  
 based on a model where more than  
 four out of every five units sold are  
 still physical CDs, revenues contracted  
 by nearly 10 per cent in one year.

iTunes will not save the music indus-  
 try. Piracy can hurt it, but won't kill it.  
 No, these numbers suggest a deeper  
 cancer within the biz—that what it is  
 offering is not interesting younger lis-  
 teners. And that means labels must do  
 some major overhauls on the A&R side,  
 posthaste. ▀

*Steven Sandor is a former editor-in-  
 chief of Vue Weekly, now an editor  
 and author living in Toronto.*

**HAIKU!** **QUICK SPINS**  
 WHITEY AND T8 PLAYER  
 quickspins@vuweekly.com

**CYNDI LAUPER**  
**BRING YA TO THE BRINK**  
**EPIC**  
 Eighties chick returns  
 With pulsing dance tunes. Sadly,  
 No Lou Albano

**RICKY SKAGGS AND THE WHITES**  
**SALT OF THE EARTH**  
**SKAGGS FAMILY**  
 Ricky's much better  
 When he's spinning bluegrass gold,  
 Not God-bothering

**ROBERT FORSTER**  
**THE EVANGELIST**  
**YEP-ROCK**  
 Lay-back and jangly  
 At times poignant, and at times  
 Sort of, well, boring

**CANNIFEX**  
**THE DISEASED AND THE POISONED**  
**VICTORY**  
 Death metal screamers  
 Conspire to steal your soul, and  
 Maybe your wallet

**NATALIA CLAVIER**  
**NUTTAR**  
**ES**  
 Latino trip hop  
 She could sing about herpes  
 And it'd sound hot

**THE CHESOPH DOLLS**  
**NO VIRGINIA**  
**ROADRUNNER**  
 Gay cabaret meets  
 Piano bar; or, rather,  
 Holds it at gunpoint

**METRO STATION**  
**METRO STATION**  
**RED INK**  
 A hot air balloon  
 Filled with mouse farts and wishes  
 Has more weight than this

**LEFT SPINE DOWN**  
**FIGHTING FOR VOLTAGE**  
**SYNTHETIC SOUNDS**  
 Punk, metal, dance, humour  
 Like Sigue Sigue Sputnik, but with  
 Shittier mohawks

**OPETH**  
**WATERSHED**  
**ROADRUNNER**  
 My CD player  
 Refused to play this drive!  
 Smart CD player

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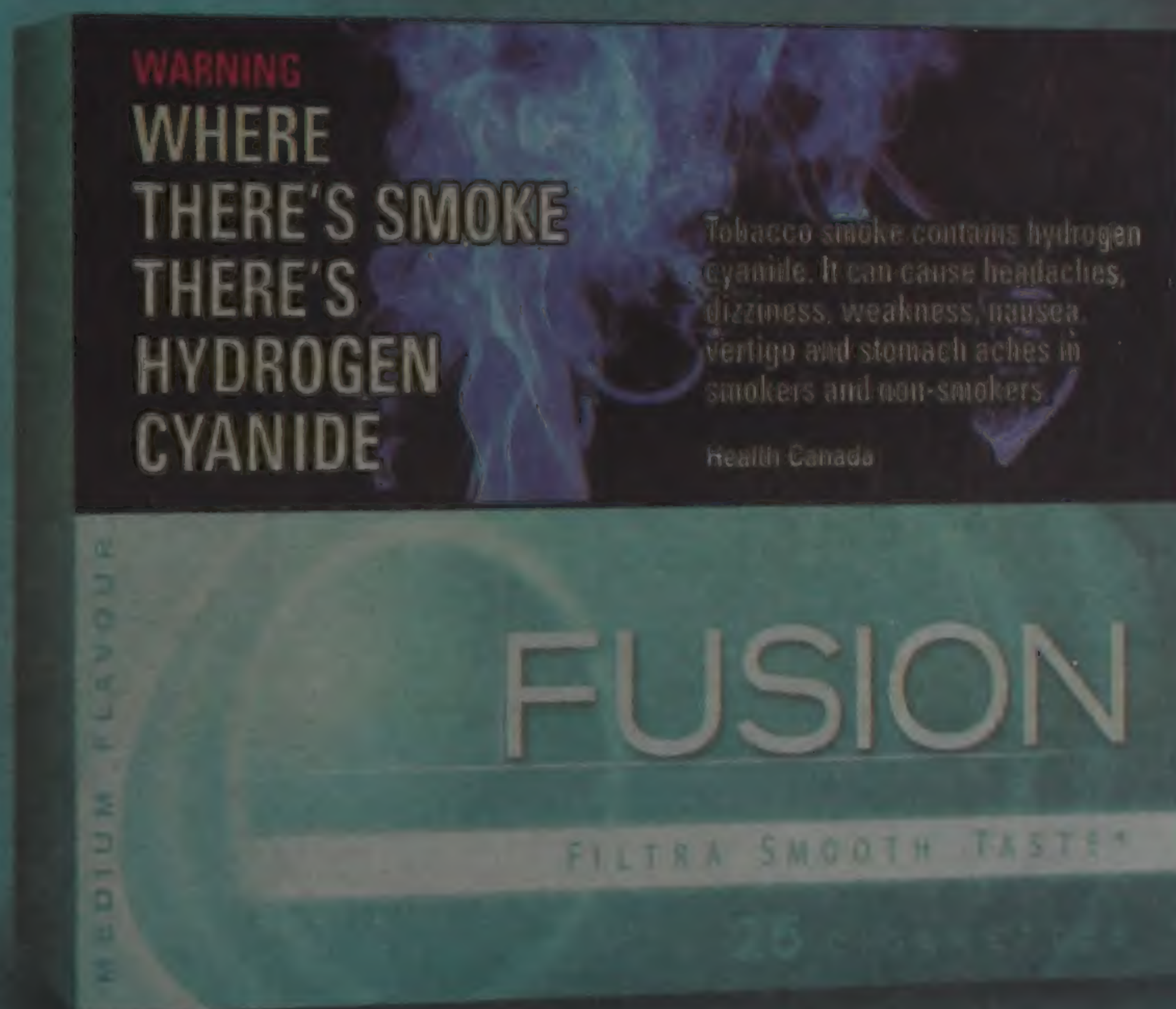






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Health Canada



# How far back should a nice person go to tell exes about infection?

ADVICE

## ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

DEAR ANDREA:

I'm a 36-year-old woman who's been married for nine years. Last year a routine annual exam led to several other tests which led to a diagnosis of early stage cervical cancer. I had a hysterectomy and will most likely not need any other treatment.

I'm past the initial shock of this, but now there is something I'm wondering about. I have not been tested for HPV but am told I have it since that's what caused the cervical cancer. Should I be contacting exes to notify them of this? Should my husband? Neither of us has been with anyone else for more than 10 years, we have no way of knowing which of us contracted this from whom, or when. Neither of us has ever had an STD with any symptoms. I hate the

thought of trying to track down exes from so long ago with such personal news. I'm reassuring myself with statistics that most people are exposed to HPV at some point in their lives and women should be getting Pap smears anyway. Still, I would hate to feel responsible for someone else developing cancer and not finding out in time

LOVE, LOYAL READER

DEAR LOYAL:

Sorry to hear you had to go through all that. I know or know of way too many people struggling with cancers right now and am in a serious "fuck cancer" mood myself. Here's hoping you've heard the last from yours. Now. This is a great question and a nice break from some of the sillier stuff. Let's see what we can do.

Back in the "100 per cent" years, the first half of the AIDS epidemic, during which the current discourse around infectious disease and especially sexually transmitted infectious disease (oh, how I long for the return

of "VD") was forged, a new orthodoxy about disclosure developed. Whom do we tell if we think we might have been infectious with something at some point, however distant? Everydamnedone, was the rule, and only a self-centered pig of a person would consider deviating from that. I've followed this myself, once calling a number of long-past partners to tell them that an ex-something-or-other of mine had something, though I, in fact did not. I followed the script but I felt kind of dopey doing it, and I can't say anyone sounded particularly happy to hear from me.

But enough about me. I do have one question I can't ask you, since you are represented only by an anonymous message in my inbox: did they do some sort of sequencing to determine that your cancer was caused by HPV/human papillomavirus? HPV is hardly innocent but last I heard it (two strains, 16 and 18) was thought to cause 70 per cent of cervical cancers, with the other causes unknown.

Thirty per cent is a not-inconsiderable number. I'd think you might want to follow up on this with your doctors before you start even thinking about getting on Facebook and digging up long-ago partners, or people with the same name as long-ago partners, and telling them something scary yet terribly vague about cancer. If it turns out they they were only assuming HPV, or that you actually don't test positive for HPV after pressing for a real test (not a Pap smear) you really don't have anything to worry about except, you know, all the normal stuff you have to worry about.

Even if it turns out you are HPV positive, I'm not entirely sure you need to turn your whole life inside out at this point, contacting people. (I don't expect that everyone will agree with me here, but when do they anyway?) Ten years is a hell of a long time. Fifteen years is (duh) even longer. How far back is the reasonable woman (and you do sound like one of those) supposed to go?

It's not that one's ethics ought properly to

be built upon a foundation of "is it convenient for me?" but one does have to take into account whether something can even be done before deciding that doing it is the only ethical choice. If you and your exes tended to get around rather freely and not keep much track, then there is indeed a very high probability that they have been exposed, completely independent of any contact with you or your contacts. Women with lots of partners are probably getting Pap smears, too, or at least we'd better hope they are. If you were HPV positive back then it may be possible that you were responsible for a secondhand infection, but you will never find that person now, and she will have discovered it one way or other.

If, on the other hand, you had two boyfriends and your husband had two girlfriends and one of you may have infected one, drop them a line if possible. After you get your (positive) HPV test, remember. Otherwise, forget it.

LOVE, ANDREA

Collier at 433-1270

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Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545, ext 249

Volunteers Needed! to assist new immigrants on first

time shopping trip for essentials. 2-3 hrs. occas. weekdays. Call Judy 424-3545, ext 249

Volunteers Needed! to help adult immigrants learn English. Shifts day/ eve., days/wknds, 3-4hrs/wk. No exp. req., various locations. Judy 424-3545, ext 249

Volunteers Needed to help new immigrants to Canada learn about Canadian customs and culture. Tue and Thu June-Aug. Ph Judy 424-3545, ext 249

Healthy volunteers required for research studies with the Brain Neurobiology Research Program at U of A. Call 407-3775 or 407-3221. Reimbursement will be provided

The Brain Neurobiology Research Program at U of A is seeking mayor depression sufferers who are interested in participating in a research study. Call 407-3906

Join in the hottest new trend of personal history. Unique volunteer opportunity to develop your artistic and writing skills by helping to put together a collection of life history stories of Edmonton elders. Interviews have been conducted, we now need someone to assist with transcription, storywriting, and/or layout and design. 434-4747 ext 4 for info

Volunteer for the AGA and meet other art enthusiasts, get a free membership after 30 hrs of volunteer work, get invitations to events and movies. For info contact Priscilla Wagar at 422-6223 or pwagar@art-galleryalberta.com

S.C.A.R.S.  
Second Chance Animal Rescue Society  
There is a suitable home for all homeless animals, young or old!  
scarscanada.org

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 732-6648

Meals on Wheels, volunteer kitchen help and drivers needed, weekdays 10am-1pm. Call 429-2020.

Volunteers are needed for a U of A research study on the experiences of people who have been victimized by identity theft (18+ yrs). Contact Dr. Jessica Van Vleet at 780-492-5894, E: IDTheftStudy@ualberta.ca

Volunteer for ElderCare. Help with daily activities for seniors. Call 434-4747 Ext. 4

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceprintcanada.com, or call 451-8331

Love Bingo? Volunteer for Elder Care. Bingo volunteers are needed to help raise funds for program meals and outings. Ph 434-4747, ext. 4

Exposure: Edmonton's Queer Arts and Culture Festival seeks steering committee volunteers. Visit www.exposurefestival.ca

### VOLUNTEER

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973

Special needs "Learn to Bike" courses at Gold Bar Park are looking for volunteer experienced cyclists to help with this course. Thu evenings until June 12, Sept. 4-Oct. 16. John at jbcollier@shaw.ca

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SACE—Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation: T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 423-4121

Canadian Mental Health Association, www.cmhla-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 414-6300

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